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Number 166
March 1979

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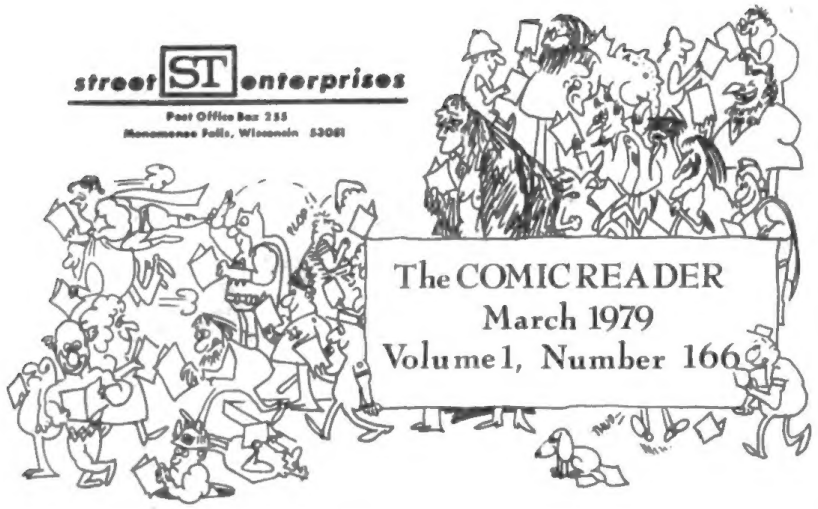

The COMIC READER
March 1979
Volume 1, Number 166

OUR COVERS: Portending Namor's return in his own book is Richard Howell's version of The Sub-Mariner. Richard publishes/writes/draws PORTIA PRINZ OF THE GLAMAZONS and has done a KA-ZAR try-out story for Marvel. © 1979 Marvel Comics Group.
The back cover is an original character done especially for James Farmer by Marvel artists George Perez and Joe Sinnott. © 1979 James Farmer.

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DC-Marvel News

Those of you that believed that no more DC-Marvel collaborations would appear will be shocked to learn that the two companies have apparently signed contracts that provide for tabloid team-up comics to appear annually for the next four years. The second book to co-feature Spider-Man and Superman is slated to appear this year, and it will co-star TV stars Wonder Woman and The Hulk. Marvel will handle the production on the issue, with current plans calling for Roy Thomas to write and John Buscema to pencil, with Joe Sinnott mentioned as possible inker. Then in 1980, DC will take over production of a WONDER WOMAN-HULK team-up, obviously counting on both characters' ability to retain their TV shows. Whether Roy Thomas will attempt to clarify the exact plane of reality all of these books appear on or not has yet to be decided.

Marvel News

MACHINE MAN #10, originally scheduled to be released in March as a monthly, has been rescheduled to appear in May as a bi-monthly. Steve Ditko is inking his pencils and is currently working on the second issue.

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MARVEL PREMIERE will feature two other strips prior to the at-least-three issue BLACK PANTHER run: #49 will feature THE FALCON by Mark Evanier, Sal Buscema and Dave Simons; #50 will feature ALICE COOPER. Credits and any further information about the latter are being kept under wraps at the moment.

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MARVEL SPOTLIGHT, featuring CAPTAIN MARVEL, will apparently begin in April with #1 again, unless someone at Marvel comes to their senses.

Some dealers have been dropping their orders of the WEIRDWORLD issues of MARVEL SUPER SPECIAL because of Mike Ploog's refusal to work under the Marvel contract. However, Marvel's Ralph Macchio is quick to assure us that the new art by John Buscema, inker Rudy Nebres and colorist Peter Ledger (new artist from Australia), is "probably the finest that John has ever done, and certainly the finest thing we have turned out yet in this department." #10, the first part of the story, will be out May 22nd.

Apparently Marvel also plans to release a 40¢ version of WEIRDWORLD again, as Pat Broderick has been named as the new penciller of that book with #2.

MOON KNIGHT has been getting such a favorable response in the back-up slot in THE HULK! that there is a better than even chance that he will solo in MARVEL PREVIEW #21.

Marvel will not be doing an adaptation of THE AMITYVILLE HORROR. Like LORD OF THE RINGS and METEOR, the deal for rights fell through.

As it says on the original paste-up of TOMB OF DRACULA #70, it will be a 60¢, 48 pager with 34 pages of the stories originally slated to appear in #70-72; but it won't come out in March. We're not sure of its release date.

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The sixteen pages of story cut from the above books will very likely show up in some form in the TOMB OF DRACULA magazine, out in August. Marv Wolfman, Gene Colan and Tom Palmer will be turning 42 page stories featuring a new supporting cast for the title character. SATANA, as back-up, will be by Mike Fleisher and Mike Vosburg. Because of this, there will not be a SATANA issue of MARVEL SUPER SPECIAL.

ODYSSEY, the Marvel version of HEAVY METAL, will diverge from the subject matter outlined last issue enough to allow Stan Lee and John Buscema to contribute a regular SILVER SURFER strip to each issue.

Some editorial reassignments have occurred: Roger Stern will take over POWER MAN from Al Milgrom and Al will take BATTLESTAR GALACTICA off Jim Shooter and Mark Gruenwald's hands.

Chris Claremont is taking over the writing on both CAPTAIN AMERICA (from Roger McKenzie) with #237 and DOCTOR STRANGE (from Ralph Macchio) with #38. Chris has also written a two-part STAR WARS fill-in pencilled by Mike Vosburg.

George Perez is returning to a regular pencilling assignment, taking over MARVEL TWO-IN-ONE with #56. This will free John Byrne to take over as penciller of FANTASTIC FOUR with #209.

Dickie McKenzie, Marvel editorial assistant, has plotted an issue of MAN-THING.

Rich Buckler will be the penciller of the SPECTACULAR SPIDER-MAN ANNUAL.

Dan Green will ink at least one of Gene Colan's DOCTOR STRANGE stories.

Steve Ditko has drawn and inked an issue of DAREDEVIL as a fill-in.

PIZZAZZ has been cancelled as of #16, the issue with Christopher Reeve on the cover. Ironic, isn't it? There is some talk of a revival, though, for the summer.

Speaking of PIZZAZZ, the STAR WARS strip that was appearing there served an important purpose for Marvel's British division: since the British version of STAR WARS is weekly, and the monthly issues can only be divided into six or five page increments, the extra weeks were being filled with those stories. Even so, Britain was getting some stories before the U.S. versions had appeared -- and with the cancellation of PIZZAZZ, this is likely to be the rule rather than the exception from now on.

Spider-Man foes soon to appear include Dr. Octopus, who'll be in both THE AMAZING SPIDER-MAN ANNUAL and THE SPECTACULAR SPIDER-MAN ANNUAL in a two-part story; and Mysterio and Kingpin, who will return in THE AMAZING SPIDER-MAN.

El Aguila, a Robin Hood-type villain, will become a recurring character in POWER MAN.

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SPIDER-WOMAN will become an animated cartoon in the fall on ABC, competing against CBS's WEB-WOMAN, the cartoon character that caused SPIDER-WOMAN's creation.

Marv Wolfman and Len Wein are the editors and sometime-writers of the Pocket Book series of novels featuring Marvel super-heroes, and they've revealed the line-up for the next nine books. The series is now being numbered (beginning with the second HULK novel, #3). #4 features CAPTAIN AMERICA by Joseph Silva; #5 features THE FANTASTIC FOUR by Marv Wolfman; #6 stars IRON MAN by William Rotsler; #7 is DOCTOR STRANGE by Rotsler; #8 will be a second SPIDER-MAN book, this one by Paul Kupperberg; #9 will be an anthology title called MARVEL SUPER-HEROES featuring four short stories starring The Hulk, The X-Men, The Avengers and Daredevil; #10 will star THE AVENGERS solo, with the writer still undecided; #11 will be THE SILVER SURFER by Rotsler; and #12 will be a SPIDER-MAN-HULK team-up called "Murder Moon," written by Paul Kupperberg.

Another Pocket Book on deck is a photo novel starring THE INCREDIBLE HULK. Like the HULK POSTER COMIC which utilized the pilot as its source, Roy Thomas will be adapting and rewriting one of the episodes for the book.

40¢ 57
MARVEL COMICS GROUP
THE LATEST AND GREATEST TEAM OF ALL!
POWER MAN AND IRON FIST
GUEST-STARRING THE UNCANNY X-MEN!
IN THE HANDS OF THE LIVING MONOLITH!

Simon and Schuster will issue two more trade paperback reprints similar to the recent INCREDIBLE HULK book this May: FANTASTIC FOUR and SPIDER-MAN. Both feature stories not already seen in other Simon and Shuster anthologies.

Two more Marvel features are being tried as pilots for television. The catch: Both are animated and aimed at Saturday mornings. One will be THE X-MEN, with a name change quite likely (using the old X-Men), the other THE SILVER SURFER. Let's hope Norrin isn't prompted to begin his flights with a "Let's hang ten!"

There will soon be a STAR WARS daily and Sunday comic strip. Russ Manning will be handling at least the art; we're not sure of the syndicate. Recent TARZAN Sundays have been signed Russ Manning and Mike Royer, which would seem to give credence to the former statement.

The Marvel schedule for next month lists a 50¢ special called MARVEL FUN AND GAMES #1. We're guessing, but we'd say it contains reprints of the Sunday comic drawn by Owen McCarron, and resembles the Marvel crossword puzzle magazine line (i.e., no interior color).

Another Simon and Shuster trade paperback on deck will feature DOCTOR STRANGE reprints.

Marvel would like us all to know that once again, they are not responsible for the recent CAPTAIN AMERICA pilot, although they did have some after-the-fact input [see MEDIA REVIEW].

Warren Coming Comics

CREEPY No. 107, May. Featured in this issue are: "Quirks" by Bob Toomey, Walt Simonson and Terry Austin; "Family Ties" by Bruce Jones and Val Mayerik; "Stainless Steel Savior" by Len Wein and Leo Duranona; "Rubicon" by Budd Lewis and Pepe Moreno Casaures; "Shaped In Stone" by J.R. Martin and Bud Vaultz; and "Mindquake" by Lewis and the art team of Alabastar Redzone and Pizarro. Romas Kukalis did the cover. [3/6]

FAMOUS MONSTERS OF FILMLAND No. 153, May. [3/13]

THE ROOK SPECTACULAR No. 1, May. This issue is comprised of Rook adventures from EERIE, written by Bill DuBay and drawn by various artists. It's a one-shot. [3/13]

LORD OF THE RINGS No. 1, May. This is a text-and-illo film book featuring interviews and articles about J.R.R. Tolkien, Ralph Bakshi and others, plus a summary of the plot and biographies of the characters in the cartoon. [3/13]

VAMPIRELLA No. 78, May. Vampi stars in "Kiss Of The Dragon" by Bill DuBay and Gonzalo Mayo. Other stories include: "Passion" by Steve Englehart and Jose Ortiz; "I Think I'll Keep Her" by Cary Bates and Auraleon; "Tracks" by Roger McKenzie and Pepe Moreno Casaures; and "Zunner Or Later" by Bruce Jones and Russ Heath. The cover is another alluring photo of Barbara Leigh. [3/20]

EERIE No. 101, May. Stories in this issue: "Horizon Seekers III" by Leo Duranona and Cary Bates; "Gotterdämmerung II" by Budd Lewis and Isidro Mones; "Ophiophobia" by Bill DuBay and Martin Salvador; and "Hunter/Exterminator" by Pepe Moreno Casaures. Jim Laurier did the cover. [3/20]

DC News

Some idea of the subject matter of the new dollar science fiction book from DC might be reflected by DC's desciption of the book in a press release: "combining aspects of the old STRANGE ADVENTURES and the best of the EC line of comics." The sub-title is supposed to be "Strange Adventures Of Science Fiction," though a title for the book has yet to be finally decided.

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The first 40¢, monthly issue of WORLD'S FINEST COMICS will be #259, October.

Joe Staton will be inking his own pencils on the JUSTICE SOCIETY OF AMERICA strip in ADVENTURE COMICS.

DC COMICS PRESENTS issues by Cary Bates and Joe Staton were mentioned last issue. While the Superman-Sgt. Rock issue IS inked by Jack Abel,

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#11's Superman-Hawkman team-up is inked by Frank Chiaramonte. The Superman-Black Lightning issue is pencilled by Rich Buckler, with scheduling and inker still yet to be decided.

Rich Buckler will be taking over as the new penciller of the SUPERMAN-BATMAN feature in WORLD'S FINEST, probably beginning with #259.

Jose Delbo will draw the GREEN ARROW story by Gerry Conway which features Oliver Queen's new job. . .

MEN OF WAR #21-23 will feature another three-part DATELINE: FRONTLINE by Cary Burkett and Jerry Grandenetti.

The Bob Rozakis-George Tuska ALFRED story is now slated to appear in DETECTIVE COMICS #486.

The Simon and Schuster trade paperbacks featuring reprints of DC stories will begin to appear in May. The first will be a war stories book featuring all of DC's long-running war characters. In June, the science fiction book will appear, this one featuring, among other stories, the Adam Strange-Justice League of America team-up from MYSTERY IN SPACE #75. Both of these are being edited by Michael Uslan. A third book, featuring romance stories, will follow, and is being edited by Simon and Schuster staff people since no one at DC was interested in doing it.

Vince Colletta has stepped down from his position as Art Director. He will not be replaced.

And DC also would like to make it perfectly clear that they were not consulted beyond the licensing department in the making of LEGENDS OF THE SUPER-HEROES, the recent NBC series of two shows done by Hanna-Barbera. [See MEDIA REVIEW.]

Media Review

CBS is co-financing a third series for THE NEW AVENGERS (probably thirteen episodes again). This leads me to suspect that they just might be considering the possibility of using TNA as a prime-time series. This would finally enable me to see the show, and it would cut down on the number of commercials and restore the show's original opening, but it would also mean TNA would be vulnerable to the ever-undependable ratings race and quick cancellation. We shall see.

Richard Donner, director of SUPERMAN, THE MOVIE, said in a recent VARIETY that the existence of the SUPERMAN II sequel is in doubt unless the company resumes production soon. Technicians and key personnel have contracts that run out soon. So things are again in doubt. The current plan calls for eight more weeks of principal photography, and then months of shooting flying scenes, miniatures and other special effects which Donner says, "...will be more difficult because we'll be challenging ourselves." The locations will include New York, England, Canada and Niagara Falls -- where Lois and Clark will go on their honeymoon. If they get the thing going again, Warner Bros. wants the film for summer of 1980.

Nothing in doubt, though, about the profits on the film. By this time, it shall have passed $80,000,000 gross, enough to break even.

The film has garnered an honorary Academy Award as well, for its "visual effects." Other awards, of course, will wait until the regular awards presentation.

An Italian film company called Eureka Film International is doing a movie called SUPERHUMAN, who they say is "swifter than a thunderbolt, brighter than the sun, fighting the earth forces of evil..." Totally original, of course... STAR TREK, THE MOTION PICTURE, has apparently been sold to ABC-TV following its theatrical run... John Barry is out as director of SATURN 3, the science fiction film with Farrah Fawcett Majors, Kirk Douglas and Harvey Keitel... TERRY AND THE PIRATES is still on the active project list for Avco Embassy Pictures... Nelvana Films, a Toronto animation company that did the nine-minute STAR WARS cartoon that appeared on the holiday special are doing a robot Shakespearecartoon called ROMIE-O AND JULIE-8. Avon is putting out paperback picture books of their two syndicated cartoon specials, COSMIC CHRISTMAS and THE DEVIL AND DANIEL MOUSE... Tempo is continuing their series of FLASH GORDON paperback novels and beginning a MANDRAKE series... THE GONG SHOW MOVIE has just been announced.

The Air Pirates, Dan O'Neill, Bobby London and the publishers of AIR PIRATES and THE TORTISE AND THE HAIR, lost their Supreme Court appeal to Walt Disney, and must pay $190,000 to them for copyright infringement because of their use of Disney characters in less than wholesome family situations.

THE INCREDIBLE HULK will probably be returned to its Friday night timeslot, since it's bombing on Wednesday (some stations are pre-empting it for the syndicated EDWARD THE KING) and CBS wants to make sure they don't waste a hit show. CBS has bought a pilot spin-off from HULK called THE DISCIPLE, probably based upon the episode with the blind Chinese schoolmaster that teaches kung fu... CBS has also bought another pilot called YOUNG MAVERICK. Again starring Charles Frank, they're apparently willing to believe that MAVERICK will work again -- without James Garner... While I'll hold off on rating some of the new shows till next issue, I can't help but snicker at the fact that CO-ED FEVER, the third ANIMAL HOUSE-related comedy, has been dropped by CBS after the pilot. Replacing it on the schedule will be a show called BILLY (formerly BILLY LIAR) starring Steve Guttenberg. It's a 20th Century Fox show (one camera, filmed) based on the movie about a Walter Mitty type -- and Guttenberg seems perfect for the role since he conned his way onto a movie lot and set up offices there without anyone ever catching on... QUARK actor Richard Kelton, who played Ficus, died in November, asphyxiated in his trailer while on location for CENTENNIAL. He never appeared on the show... I trust you caught the appearance of former Superman Kirk Alyn in the Count Iblis episode (part one) on BATTLESTAR GALACTICA... Speaking of which, I'm pretty willing to concede that Patrick Macnee is the voiceover narrator at the beginning of the show, since the Cylon supreme commander appeared in the first episode and they said he did the voice. Thanks for all the opinions... An even larger number of people came to my rescue on the fact that Edward Platt won't appear in the new MAXWELL SMART movie since he died in 1974. Whoops. Can't remember everything, folks. And Barbara Feldon probably won't be in it, as they're talking about several female leads. And Max will probably not be a CONTROL agent either. Ah well.

- Rona Blabbit III

LEGENDS OF THE SUPER-HEROES: The Challenge, The Roast; NBC
CAPTAIN AMERICA, CBS
MANDRAKE THE MAGICIAN, NBC

Sometimes it's really tough being a comic book reader. On the one hand, you have this desire for legitimatizing the genre through other-media recognition; on the other hand, you fly off the handle at the smallest discrepancies in a film adaptation. Nobody understands the reaction either. TV fans can't understand the criticism and TV critics can't understand what you like about a show with a person in a Halloween costume. There's no winning.

These three (four?) shows are prime cases in point. None of them are good television; MANDRAKE might make an average episode of a detective series made by Universal, CAPTAIN AMERICA won't be picked up as a series on the basis of this pilot, and the two Hanna-Barbera DC superhero shows managed to set new lows in bad. Somehow, though, for comics fans, that isn't enough. How do they stack up against the comics?

Let's start with costumes and/or appearances. The LEGENDS managed to have the best and the worst; The Huntress, Black Canary, Captain Marvel, Mordru, Weather Wizard and Solomon Grundy portrayals were pretty accurate; the Hawkman, Green Lantern, Flash, and particularly, Batman, were either inaccurate or poorly made. The Captain America costume was totally alien to the real one, though Marvel says that when the show is rerun, a minute and a half will be tacked on which will mention the new costume which looks exactly like the one we all know so well (Marvel was responsible for the insertion of the title cards with the John Romita drawing of Cap in the real costume). And Mandrake, for pete's sake, didn't even have a moustache!

Plotwise, things get even worse. The "Challenge" chapter of the DC show had to do with Mordru and a group of super-villains' scheme to destroy the world with a doomsday device for reasons never very clear. The Captain America origin involved spies and the neutron bomb and a very unconvincing means of getting Steve Rogers into uniform (it seems this Steve, a recently discharged marine, who'd rather be an artist and "find himself," had a father that invented a super-steroid serum that worked only on his -- and therefore his son's -- genes. His father's belief in the American system of justice and his willingness to help the needy got HIM labeled Captain America, though apparently, he never wore a costume. Nearly killed by saboteurs that think he

knows something, Steve is injected by scientists to save his life, but also providing them with a handly guinea pig to test do so to save his life. They provide him with enough toys -- super-powered motorcycle and customized van -- and he has enough fun with his new super-strength, that he finally agrees to go to work for the government). Mandrake, whose origin was no less sacrosanct, borrows a chapter from Iron Fist and KUNG FU, is the only survivor of a Tibetan plane crash and becomes a child student of a sect of monks with the secrets of magic. His father wasn't a former graduate, it wasn't called the College of Magic, and there was no Theron. In the present, there's no Xanadu, no Narda (replaced by a girl named Stacy), and Lothar seems to have come from Africa via the University of Alabama. This Mandrake depends upon an amulet for his "hypnotic gestures" -- which in this version, do not seem dependent upon the subject even looking in his direction (i.e., this must be real magic). The plot from then on involved ex-sailors blessed with post-hypnotic suggestions to blow apart Robert Reed's property, with the few special effects livening up a very ordinary plot.

The acting? Some of the DC characters were entertaining, notably Jeff Altman as Weather Wizard, Solomon Grundy portrayed by Mickey Morton, and Charlie Callas's Sinestro. Most of the heroes weren't given much to work with, but Burt Ward and Adam West proved that their days as a convincing Dynamic Duo have passed without question. Reb Brown's Captain America certainly wasn't helped by the fact that the entirety of the exterior scenes were looped; mainly, he seemed dull (I'd guess it's back to being a bartender for Reb). Anthony Herrera, though, seemed a good choice for Mandrake, notwithstanding his lack of liphair. (Perhaps Universal didn't want him confused with their other magician, Dr. Strange.)

In any event, none of these shows are going to help the criticism of comic book television favorably, and I doubt that any of them will lead to series (the two Hanna-Barbera comedies, for example, have little chance for sequels; the first part came in second last for the entire week in the Nielsens. One interesting bit of trivia: Sheldon Moldoff, BATMAN ghost penciller from '54-'68, was credited with the idea. Too bad he couldn't help with the costume designs. Hawkman and Green Lantern looked as if the designer had only the frontal drawing by Alex Toth we printed in #162.), which may or may not be good news. The more superhero shows that fail, the less willing the network will be to try others, but at least we won't have to suffer through a season of bad episodes. For the foreseeable future, a TV series as successful as Superman is in the movies is likely to be a dream.

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TCR Mailboat

. Having gotten the first two magazine-size issues of TCR out of the way, and dispensed with some of our backlogged and special material, we've finally found the time to get a lettercol into this issue. Some of these letters may date back to last summer in actuality if not subject matter, but most of them will deal with our new format.

I must say that I was a bit taken aback by the many venomous pieces of mail we received from people whose #164 arrived in mid to late January; the assumptions made by many as to why it happened and the general lack of understanding were quite depressing, thank you. Do any of you reasonably believe that we would wish to consciously endanger our position with our subscribers by purposely causing it to arrive almost totally out-of-date? I realize that our problems don't excuse things, but believe me, we were cognizant of the fact that #164 (and #165) were mailed later than they should have been, and we certainly didn't need it hammered home so frequently.

To be fair, a majority of those we spoke to on the phone (we got about a hundred or more calls) sympathized with us when the situation was explained, and most letters from those who had received #164 didn't take us to task too bitterly. A sampling of those is intermixed with the complaints in the following column, as well as some other letters touching on varied subjects.

PAUL LEVITZ, 75 Rockefeller Plaza, New York, NY 10019

Frankly, guys, I think you blew it. While I understand the pressures that led you to shift TCR to the new format, I think you failed in two directions:

First, the essence of TCR's success has always been the Coming Comics, in my opinion. It is the only feature that TCR has had on an exclusive basis, and the most addictive feature a comic collector could encounter. It is, however, almost useless, when received on the 20th of the month in question. (Similarly, the Alley Ballot is a bit of a farce with its 20th deadline.)

Second, much as I'm personally glad to see the strips, you could have upped the price of TCR to $1.00 without raising your costs so dramatically that postal service had to be sacrificed. In these inflationary times people swallow more, and the higher price would have solved your financial difficulties without hurting the magazine's up-to-the-minute newsworthiness.

I certainly hope this works out for you, despite my reservations, because I want TCR to survive. But this last change makes me more than a little nervous.

[First, allow me to apologize for using your letter if it was meant to be private. I thought that it underlined the basic arguments of most of those who objected to the change.

Your criticism strikes me like that of a parent who isn't living in the same city: well-meaning and cognizant of the major details, but lacking the little day-to-day facts to assess the situation fairly. We certainly agree with the Coming Comics observation, and we certainly believe that getting TCR into the hands of the subscriber before the comics listed therein are out is of paramount importance. For example, this issue will go to press February 14th, if all goes as planned, and it should be mailed out the 20th or 21st. Second class -- which is NOT the class used on #164, as the post office rejected our first application -- should take up to two weeks, if prior experience is any indication, but most people should be getting the issue before March 3rd. By that time, generally, two weeks of Marvel titles are out, and DC's first monthly shipment are about to, which is about where we've been. Our plan is to gain back the weeks gradually, so by May we should have it coming out before that ever-threatening first week of Marvels. This schedule is currently two weeks behind what it should have been, owing first to the delay caused by the showdown with our printer and then by the combination of the two holidays and at least four days lost because of our relentless snowstorms. In each case, the delays weren't foreseen or avoidable.

We're also in a different situation in the fanzine field than when we took over TCR in '73. At roughly double the circulation we were then, our points of salability have shifted. As you have observed, our frequent format changes have been aimed at getting more content into each issue -- and the one-ounce size, for us, had become untenable. Our choices were to either go to a two-ounce, 28¢ postage-per-issue, 64 page size, or switch to our current format. At our current size, first class postage is 54¢ per copy, four cents less than many people paid for their $7.00 subscriptions; second class is 2.5¢ per copy or 51.5¢ per copy cheaper. The size increase (area wise) cost us nothing, since all that paper was trimmed off the old TCR; adding the extra 24 pages for the extra 25¢ cover price was also absorbable.

And then there was the matter of the 2500 GAZETTE and GUARDIAN subscriptions -- money we had taken in good faith for which something of equal value should morally have been delivered. Many other publishers have merely discontinued their magazines and asked their customers to swallow their losses. We couldn't do that, in good conscience.

I think you'll see the situation a bit more clearly at the end of the year. If our current growth pattern continues -- and this is despite our many scheduling and mailing problems -- we may be seeing 10,000 this year.

If we alleviate the drawbacks you have outlined, I hope that we'll hear from you. Y'see, we have a need of paternal encouragement... MT]

DAVID L. VINEYARD, 3216 Cornell, Big Spring, TX 79720

Congratulations on TCR's new format. Special thanks for bringing back STAR HAWKS (now if you could only clean up your King Features connections and bring back SECRET AGENT CORRIGAN and RIP KIRBY?). The format is perfect although I would prefer less wordy interviews than the one in #164. Writers patting themselves on the back and indulging in bad puns is TOO fannish for my tastes. I didn't get #164 'til January 22nd, probably because of the post office. Still, TCR is the handiest and safist guide to the comics I know of. The color HOWARD THE DUCK section was nice. Any chance of color on the STAR HAWKS Sundays? Gil Kane's cover was a mind-blower. The fan artists who usually supply TCR's covers will have to really work to come near its standard. In a word, TCR and the GAZETTE are better than ever. Keep it coming.

[Our relationship with King Features is probably irreparable, though, even if it weren't, I doubt whether we'd be able to pick up the strips you mention. The reason we publish four weeks of STAR HAWKS per issue is because that is how much we have to pay for each month. To stay even-up financially, any other currently-running strip would also have to run at that rate-per-issue, and King would not allow us to do so since we'd be stepping on someone's "comic book rights" (Gold Key's at the moment). That is the reason, by the way, for our small installments of MODESTY BLAISE, SUPERMAN and BATMAN.

Color STAR HAWKS pages present another problem. The separations for the Sundays are acquired from the syndicates, and since NEA never was able to supply them, we don't have any. The other factor is that only eight pages in TCR can be colored: pages 1, 16, 17, 32, 33, 48, 49 and 64. Thus, only one Sunday, appearing on page 49 in our current set-up, could be in color, IF we had the separations.

Our current selection of comics is based totally on what we have in our possession. We don't foresee picking up THE HULK, for example, and we can't get SPIDER-MAN, CONAN or THE WORLD'S GREATEST SUPER-HEROES, since each is running in a Milwaukee newspaper. I believe that there is a chance that we'll be concluding as many of the stories begun in the GAZETTE (chiefly the British strips), but again, space is a factor. TCR cannot grow beyond 64 pages without raising the costs greatly, since the press that prints it has that page limit. So, while we appreciate everyone's suggestions, we'll have to decide which strips to carry for the moment.

Thanks for the kind words. MT]

TERRY FRY, 65 Oak Ridge Drive, Lancaster, PA 17603

I was wondering if any of the columns from the GAZETTE will be printed in the new format (like COMIC STRIP CIRCUS)?

[Well, as you've undoubtedly noticed, GAZETTE columnist Paulette Carroll is on board with her series of articles about the background and understanding of ASTERIX. As for COMIC STRIP CIRCUS, I've asked Jacob Moraine to work up a TCR version, and if enough encouragement by friends and readers is forthcoming, I think its return is quite likely. Now that a considerable part of our audience is interested in the comic strip field, I think the column (in particular) will be well appreciated by them. MT]

RICH MORRISSEY, 55 Claudette Circle, Framingham, MA 01701

A slight correction in regard to your Popeye news (in #161) -- Ham Gravy's appearance in the Gold Key comic isn't his first since 1929. Quite aside from the fact that it wasn't until 1930 that Popeye finally beat him out for Olive Oyl's affections, Bud Sagendorf used him at least once in the comic book in the '50s (in a back feature entitled "Ham Gravy And His Indian Friend") and also had him visit Olive in a Sunday newspaper sequence in the '60s.

Incidentally, I recently talked to King Features employee Martin Berkenwald, who's now collaborating on the newspaper strip with Bud Sagendorf, and he has some very interesting plans for it, subject to the approval of Sagendorf and the syndicate. The Sea Hag

will be kidnapping Olive and the Jeep -- the Jeep because he is one of the few creatures with the power to defeat her, and Olive so she'll have a hold over Popeye. She has Popeye figured wrong, however, for he DOES come after her, eventually taking over her time-travelling ship -- and this will be the springboard to a series of adventures as Popeye explores several past eras in search of Olive. There'll be a sequence in ancient Egypt, one where he clashes with medieval pirates -- it should be quite a cut above what that strip HAS been using, if it's approved.

Martin also tells me that Brutus's original nickname of "Bluto" has finally been restored to him -- it was originally taken away in an agreement with King Features licensee Walt Disney Productions, who objected to the similarity in name with its character Pluto. Now that Mickey's dog isn't used as much as he used to be, Disney has permitted the restoration of the original nickname -- which, regrettably, doesn't seem to owe any influence to Senator John ("Brother Bluto") Blutarsky of ANIMAL HOUSE.

Do you still belong to APA-5, by the way? So far it's fallen from what used to be one of the most fannish apas in existence -- those who still belong tell me it has very little to do with comics at all any more. Possibly, you might consider joining CAPA-alpha, of which I'm the current Central Mailer -- I might even be sending you a sample mailing as soon as the next one is out.

A bit of legal business -- it's clearly the TRADEMARK rights to the term "super-villain," not the COPYRIGHT, that Marvel and DC are worried about. A single word cannot be copyrighted, but it can be trademarked if used in a specific capacity -- a trademark is basically a "brand name," used to identify a particular product. Thus, the title of a comic book can be trademarked, and competitors can be restrained from using the title -- but ONLY in that connection. To use my professor's example, "Camel" is trademarked as the name of a cigarette, but anyone can use the word in referring to a camel -- or, for that matter, in connection with any other product that is in no danger of being connected with the manufacturers of Camel cigarettes. (Pipe tobacco almost certainly could not be marketed under the Camel label; vacuum cleaners could be.)

The Captain Marvel situation is a good example of copyright and trademark law. When DC sued Fawcett over the character, it was over infringement of copyright -- Fawcett was accused of having duplicated DC's literary ideas without authorization. DC, on the other hand, now HAS authorization to use Fawcett's copyrighted characters AND names -- a copyright now lasts fifty years beyond the author's death if still owned by the original author, or a straight seventy-five years in the case of a corporate property like Captain Marvel. A TRADEMARK, however, lapses into the public domain as soon as it's no longer used, and can be claimed by anyone else who chooses to use it regularly. As Marvel has been publishing a CAPTAIN MARVEL comic book for some years, they can claim that name as a trademark, and have all rights to it as a MARK OF IDENTIFICATION -- so DC may not use that name on its covers unless it pays Marvel, but may use it all it wants on the inside of the book.

Incidentally, it's my own legal opinion (well, I'm not a lawyer YET, but will be soon if I've passed the bar exam) that NEITHER DC or Marvel can suceed in making the term "Super-Villain" a trademark. It's just too generic, and in common use in many comics and related publications, and in all likelihood anyone will remain as free to use the term "super-villain" on a comic book containing a super-villain as he is to use the word "camel" in referring to a camel. The way I see it, DC MIGHT have trademark rights to SECRET SOCIETY OF SUPER-VILLAINS and Marvel to SUPER-VILLAIN TEAM-UP as titles, but I very much doubt it'll go any further.

[I haven't seen POPEYE since the Milwaukee SENTINEL dropped in in the mid-'70s, and I'm glad to see the reversion to Bluto -- I always wondered why it was done, especially since the Paramount-Famous cartoons were so prevalent on TV. One other change, though, will have to be made for me to like it as much as I once did. That's for Popeye to exchange his sailor's hat for his old captain's hat. Call me petty.

Jerry and I have had to drop APA-5 because of lack of time and because most of the people we joined to communicate with dropped out. As for CAPA-alpha, maybe later; we're having enough trouble keeping up with APA-I (the indexing apa) at the moment.

The copyright matter is quite interesting to me, especially in the Captain Marvel area. Since both DC and Marvel seem able to retain copyright on characters called Captain Marvel -- since they obviously possess different characteristics and would never be mistaken for each other (except for those totally unaware of comics), it brings up an interesting point: could Marvel do a character called, oh, Blackhawk, for example? DC retains copyright on the character, but the trademark hasn't been used for a couple of years. Or could DC do a character called Omega? Obviously, no real commercial advantage would be gained by doing it, but the possibilities are bizarre. What, for example, is the elapsed time necessary for the lapsing of a trademark? Does a trademark only exist if used on the cover (with the appropriate "TM" notation) or stated on the interior, as in current Marvel indicias, and, if so, how can the companies protect those characters that aren't cover-featured by name?

Even more fascinating is the fact that Marvel has cancelled their CAPTAIN MARVEL book. The character will still appear for whatever amount of issues in MARVEL SPOTLIGHT, but after that, the trademark, apparently, will lapse. Unless Marvel uses Captain Marvel (yearly?) often enough, would it be possible for DC to do CAPTAIN MARVEL ADVENTURES again? (A much more commercial title than SHAZAM!) As long as Marvel makes sure that their Captain guests in MARVEL TEAM-UP or TWO-IN-ONE, though, I suppose they'll have it covered. MT]

KIM "HOWARD" JOHNSON, 1411 Cherokee Lane, Ottawa, IL 61350

First of all, congratulations on your new format! I was a little apprehensive when I first heard of the change, but I just got TCR #164 and it's really nice!

Just a couple more notes. Glad Rona Blabbit liked Eric Idle's recent SATURDAY NIGHT, but it was actually his third stint at hosting (or even his fourth, if you count the prime-time special from the Mardi Gras last year). By the way, that was Eric's real (shoulder-length) hair on the show when he did the opening monologue (to the best of anyone's knowledge, anyway).

Michael Palin is set to host the show on January 27th, which you probably know by now -- he says he's hoping he'll have time to do more writing for this one than the show he did last April, though. He should have finished writing the second series of RIPPING YARNS by the time he makes it over later this week -- the last two he's had to write mostly by himself, as Terry Jones is slaving over his editing table for MONTY PYTHON'S LIFE OF BRIAN, hopefully for a May or June release.

Not much else is new, Pythonwise. Graham Chapman is doing a lot of writing and is spending a lot of time in L.A., so as to be closer to the movie industry. I talked to him a couple of days ago and he sounds quite optimistic about a screenplay he's just completed with Bernard McKenna (who co-wrote THE ODD JOB with him, which I don't believe has opened anywhere in the U.S. yet. A deal is still in the works, and Graham thinks it has been shown already in Canada, though).

Well, that's it for now, if you have any Python-related questions feel free to ring me. Good luck on the new format.

Et Al

Eclipse Enterprises, who published SABRE by Don McGregor and Paul Gu-

lacy, are working on two other books. STEWART THE RAT will be by Steve Gerber, Will Meugniot and Craig Russell. The other project is called DETECTIVES, INC. and is by McGregor and Marshall Rogers. More details as they're available.

Sal Quartuccio (Box 7, Dyker Heights Station, Brooklyn, NY 11228), who publishes HOT STUF', has published two beautiful portfolio sets: THE NEAL ADAMS PORTFOLIO, containing four of his ink and watercolor paintings for the TARZAN paperback series encased in another Tarzan painting; and APPARITIONS by Berni Wrightson, featuring four unrelated though striking ink and paint drawings. Each illustration is printed on glossy stock with brilliant color and the size is 14" x 11". The prices are $10.00 each postpaid.

HEAVY METAL for May (or April) will have as its lead story PYLOON by Leo Giroux, Jr., longtime Street Enterprises correspondent. Leo describes the strip as the adventures of "one fierce Andromeda galaxy alien with his even more fierce alieness, QA." The strip will be drawn by Ray Rue. Leo wishes to get in contact with new, young or old would-be strip artists who would like to collaborate with him on future projects, including HEAVY METAL or alternative press strips, in the science fiction, fantasy, adventure, mystery, horror and other genres. If you're interested, write Leo at 115 Yale Street, Medford, MA 02155.

Omnibus Publishing [P. O Box 23127, Detroit, MI 48223], operated by Dave Lillard, is publishing a full-color, standard-sized comic book (printed by World Color Press) with a print run of 100,000 costing 50¢. It's called JASON MONARCH, and it's drawn by sometime Marvel artist Jim Craig. Their shipping date is February 20th, and apparently there will be some newsstand distribution. The plan is to publish bi-monthly, with this first book described as along the lines of Buck Rogers, Flash Gordon and Doc Savage. Omnibus plans two other books, one a horror-occult book in the EC vein, the other featuring the main character from Omnibus's ORACLE #1, a female character. Let's hope this venture gets farther off the ground than previous fan attempts.

Rick Durell, longtime comic collector from El Segundo, California, will appear in an upcoming issue of PEOPLE in a profile and photo-spread of his collection.

TCRossword

ANSWERS FROM LAST MONTH'S PUZZLE

R	O	G	E	R	S		E		J	U	M	P
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Fanzine Checklist

Beginning this month, we're instituting a new fanzine column which will list recent fanzines we've received for review, listing price, address and contents, with subjective commentary kept to a minimum. If you wish your publication to be listed in this column, please send two copies to FANZINE CHECKLIST, P. O. Box 255, Menomonee Falls, Wisconsin 53051. Please indicate the cost of your magazine including postage. (Some of these fanzines have come in quite awhile ago and we apologize for only now finding time to list them.)

ACME COMIX, Curtis King, 133-03 135 Place, South Ozone Park, NY 11420, 75¢ postpaid.

This is an amateur comic book done by students of the Pratt Institute last year. The subject matter ranges from funny animal to satire to science fiction to experimental, and offers a wide-range of skill and success. Artists include Curtis King, Jr., Mark Fichera, Chris Mathewson, Michael Park, Ronnie Young, Frank Vertin, Robert Scruggs, Kurt Griffith, Paul Karasik, Mike East, Brian Bednarek, B. Hallstein, Charles Frierson, and Janus Royale.

AFTA No. 2, Bill Dale Marcinko, RPO 5009, Rutgers University, New Brunswick, NJ 08903, $1.49 postpaid.

This is a 208 page, two section discussion/article/review/satire zine which is well worth the money and the reading. There are many contributors, but the main thrust is by Marcinko, whose iconoclastic style keeps the magazine together. Although it threatens to fly apart at any time with the varied subject matter, Bill Dale keeps things moving forward. Note: Ask Bill to make sure your raisin is fresh.

ANDROMEDA No. 4, Silver Snail Comics, Ltd., 321 Queen Street West, Toronto, Ontario, Canada M5V 2A9, $1.50 postpaid.

Another professional job from these folks, with "Narrowland" by Jack Vance adapted by B.P. Nichol and Tom Nesbitt, "For Tomorrow We Die" by Brian Lee and Marc Griffiths, and "Space Stuff" by Nesbitt. Cover is by Ramy Bar-Elan with illustrations by Robert MacIntyre and Paul Rivoche. Recommended.

BONDAGE No. 6, The James Bond 007 Fan Club, Box 414, Bronxville, NY 10708, $5.00 membership for four issues and various extras.

The James Bond fan club magazine is a professionally type-set magazine and this particular issue, aside from the expected photos from Bond films, includes a George Lazenby interview, an article on the Aston Martin and a Peter Hunt directors photo gallery.

FANDOM CIRCUS No. 2, Rich Lisiura, Box 843, Clifton, NJ 07015, $1.25 postpaid.

This amateur comics magazine is meant as a showcase for budding writers and artists (it offers new contributors space in the editorial) and thus features work of varying quality, but it's interesting because of it. Contributors are B.C. Boyer, Paul Shaffer, Gary Hardman, Jack Bertram, Jim Hernandez, M. Lamport, Max Giguere, Jean Pierre Normand, Peter Ommundsen, Bud Perkins, Kirk Tingblad, Ken Hahn, F. Paul Wilson and Rafael Kayanan.

FANZINES CLASSIFIED No. 2, Lari Davidson, 8171 Bennett Road, Richmond, BC, Canada V6Y 1N6, 60¢ postpaid.

This is a small, definitive fanzine guide which describes how to and where to make up your fanzine or contribution. For those of you who want a guide to the world of fan publishing.

HOLA No. 1 and 2, Carol A. Strickland, 5316 Blue Water Place, Fayetteville,

NC 28301, $1.25 each, postpaid.

The focus of these magazines, as might be gathered by the title, is Wonder Woman, and that is the major focal point of both issues, including the comic, its continuity problems, minor characters, the TV show, Wonder Girl, etc. However, also included are other heroines such as the Black Cat, the Doom Patrol and the Teen Titans. An intelligent conversation'zine, with lots to disagree with.

HOOHA COMICS No. 1, Brouhaha Studios, 1718 Highland Avenue, Portsmouth, OH 45662, $1.50 postpaid.

This is totally the work of Timothy Fuller, a "cartoony" cartoonist with a style of his own and a sense of humor. The strips are called "Shep Urban and Willie Lidwock in The Shambler From The Sea" and "Death-Wyler, The Last Rabbit On Earth in Armageddon Monologue." Funny stuff.

HOT STUF' No. 7 and 8, Sal Quartuccio, Box 7, Dyker Heights Station, Brooklyn, NY 11228, $2.50 each, postpaid.

These are extremely professional, well-printed magazines with excellent artwork and production. The credits are listed in Clay Geerdes' COMIX WORLD CHECKLIST this issue, and we can recommend these highly to fans of the alternative press.

IMAGINE No. 1, 2 and 3, Star*Reach Productions, P.O. Box 2328, Berkeley, CA 94702, $1.90 each, postpaid.

These are the companion magazines to STAR*REACH, with the added attraction of eight page color sections in the center of the books. #1 features work by Neal Adams, Frank Cirocco, Dave Sim, Fabio Gasbarri, Lee Marrs, Marshall Rogers, Steven Grant, Rich Larson and Gene Day. #2 contains material by P. Craig Russell, Michael Gilbert, Gene Day, Trina Robbins, Lee Marrs, Mike Vosburg with the color section by Russell being the high point, and #3 has stuff by P. Craig Russell, Mike Vosburg, Paul Levitz, Michael T. Gilbert and Dorothy Bucher, and Steve Leialoha. Each issue is nice and is recommended.

THE JINNIA CLAN JOURNAL, P.O. Box 1367, Salem, VA 24153, 75¢.

This is a science-fiction-slanted magazine with a slight interest in comics, chiefly those with any sf themes. Most of the issue is made up of amateur fiction, reviews of movies and books and a lettercol. Chiefly of interest to science fiction fans.

LOLLAPALOOSA No. 2, Mitch O'Connell, 266 Spruce Court, Boulder, CO 80302, $2.50 postpaid.

This is chiefly an artzine, with a Neal Adams checklist covering his work everywhere used as an excuse to throw in a lot of interesting illos by people Mike Kaluta, Alan Kupperberg, Neal Adams, Howard Chaykin, Ernie Chan, Marshall Rogers, Joe Staton and Berni Wrightson (with part II of an index of his work as well), rounded out with a few comic strips by Mitch O'Connell. A handsome package.

LULU REVU No. 3, 11220 Bird Road, Richmond, BC, Canada V6X 1N8, eight issues for $3.00.

This is a fanzine review publication published every six weeks that covers about 45 fanzines in an issue with far more depth than we're able to here. For the fanzine collector that wants to know what he's ordering, this is invaluable.

OMNIBUS No. 2, Fred Greenburg, 69 Morris Avenue, Morristown, NJ 07960, $1.25 postpaid.

This is a neat little magazine featuring a combination of interviews (Howard Chaykin, Tom Yeats, Alex Saviuk), commentary (Marilyn Bethke, Frank Cecala, Rick Fernandez) and artwork (Cara Sherman, Steve Bissette, Ernest Pasanen, J.T. Totleben) and a strip (Rod Ollerenshaw and Fred Greenberg). Worth the trip.

PITTSBURGH FAN FORUM No. 38 and 39, Ben Pondexter, 827 Anaheim Street, Pittsburgh, PA 15219, $1.25 each postpaid.

Our old friends at the Pittsburgh Comix Club have put out two nice issues, #38 featuring an interview with Mike Gold that covers other things than we did, photocoverage of the '78 Seulingcon in New York, a Dave Mosser comic strip featuring the original Black Lightning, and a legal article about Disney and its lawyers; while #39 stars Dick Tracy with new TRACY scripter Max Allan Collins and a cover gallery of DICK TRACY MONTHLY issues along with story synopses for them besides the regular review and letter columns.

THE ONE AND ONLY RATZLAFFE FUNNIES, Brouhaha Studio, 1718 Highland Avenue, Portsmouth, OH 45662, 75¢ postpaid.

This is another Tim Fuller comic, 4" x 10 3/4", featuring 17 daily size strips, originally done for Fuller's college newspaper.

READER WRITTEN COMICS No. 2, P.O. Box 1606, Hyattsville, MD 20788, 60¢ postpaid.

This is another amateur strip zine with a twist: the stories are sent in by readers and rendered by the magazine's staff. Dave Sim is among those that drew stories for this issue; you may want to get involved yourself.

SEDUCTION OF THE INNOCENT No. 1, SF & Comic Bookstore, 146 Witherspoon, Princeton, NJ 08540, $1.25 postpaid.

This is partially a catalogue for the comic shop owned by Marilyn Bethke and Alex Koehn, but what is editorial material is certainly interesting reading. Marilyn rips the WONDER WOMAN comic book and interviews Jenette Kahn with Alex, Margaret O'Connell analyzes the Marvel theory of super-heroines, and Margaret interviews Chris Claremont. Joe Staton contributes the cover and a portfolio of heroines, and demonstrates Marilyn and Alex's open-mindedness; with all their feminist leanings, they're willing to publish some particularly pneumatic drawings of Wonder Woman.

SPACE ACADEMY NEWSLETTER No. 2, Joe Samo, P.O. Box 302, Des Plaines, IL 60017, six issues for $1.50.

In the highly specialized area, this newsletter concerns itself with early TV science fiction shows SPACE PATROL and TOM CORBETT, SPACE CADET. This issue features a Space Patrol Logbook featuring the first seventy episodes of the show, each episode described in detail. If you remember the shows, you'll enjoy this.

SPACE AND TIME No. 47, Gordon Linzner, 138 West 70th Street, Apt. 48, New York, NY 10023, $1.50 postpaid.

This is another science fiction amateur zine with overtones of fantasy. Its appeal to comic fans is largely due to spot illustrations by Gene Day, Gary Kato and Ron Wilber, among others.

STAR*REACH No. 12, 13 and 14, Star* Reach Productions, P.O. Box 2328, Berkeley, CA 94702, $1.90 each postpaid.

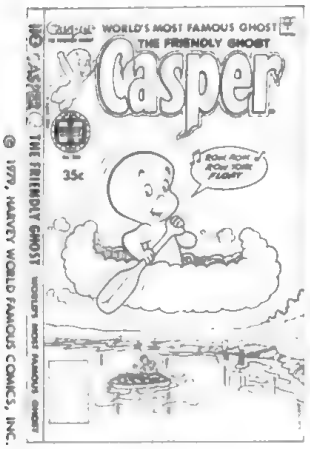
Each of these professional comic books contains a process color eight-page centerspread, and continue the standards of previous issues. #12 features work by Frank Brunner, Roger Zelazny and Gray Morrow, Michael T. Gilbert, Mike Nasser, Steve Leialoha, Dean Motter, Ken Steacy; #13 has stuff by Steve Leialoha, Motter and Steacy, and Gray Lyda; and #14 features Steacy, Lee Marrs, Motter, and Lyda.

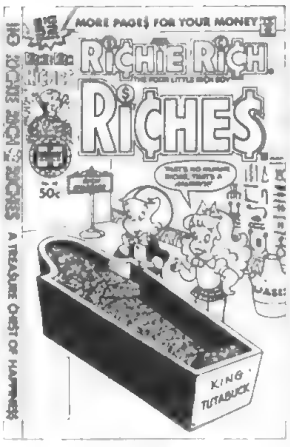
SQUONK No. 2, Fred Ramsey, 622-C West Beaver, State College, PA 16801, 75¢ postpaid.

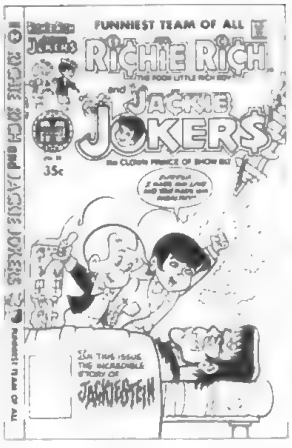
This is a tabloid science fiction issue, and aside from loads of reviews of movies, books and comics, it contains an interview with Mary "Andre" Norton, which I found interesting because hers were some of the few science fiction books I went out of my way to read.

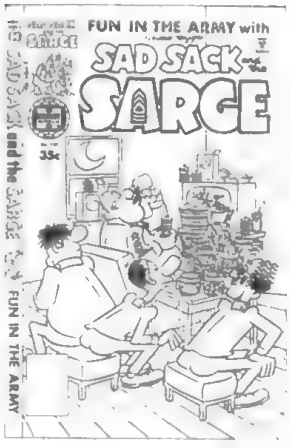
ULTRA-ZINE No. 9, Matt Bucher, 2550 Windgate Road, Bethel Park, PA 15102, two issues, 75¢ postpaid.

This is a fiction zine, chiefly by Bucher, that suffers from typos and









average layouts. Some nice spot illos by Fred Hembeck and Sam de la Rosa, as well as a cover by Bill Neville and Doug Herring, though.

VISUAL WONDERS No. 1, Steve Vance, 933 Millard Street, Talahasee, FL 32301, $1.75 postpaid.

This handsome issue is a stripzine by writer Bill Whitcomb and artist Steve Vance. The lead story, "Paraman Vs. The Rocketeer" was plotted and laid out by Al Milgrom in his pre-professional days. Also included is a conversation with Bill Black.

Modern Comics News

The Hanna-Barbera titles -- which ones we don't yet know -- will continue to be published, as we mentioned when they were cancelled by Marvel. Modern Promotions, who've set up a different line of distribution with their plastic bagged Charlton reprints -- chiefly in dime stores and chain stores that don't wish to sell individual monthly comics -- and also distributed a version of the BATTLESTAR GALACTICA tabloid with their imprint on the cover, will publish and distribute the line. More details as they develop. [One important detail: Since Modern has no subject market to protect, as Marvel did in super-heroes and Gold Key did with their other animated titles, H-B will be free to adapt whatever features they wish to, meaning they'll be able to do super-heroes if they wish.]

Harvey Coming Comics

CASPER, THE FRIENDLY GHOST No. 204, June. [3/8]

RICHIE RICH BILLIONS No. 30, June. 50¢. [3/8]

RICHIE RICH MONEY WORLD No. 40, June. [3/8]

RICHIE RICH RICHES No. 42, June. 50¢. [3/8]

RICHIE RICH AND JACKIE JOKERS No. 32, June. [3/15]

RICHIE RICH FORTUNES No. 46, June. [3/15]

RICHIE RICH MILLIONS No. 95, June. 50¢. [3/15]

SAD SACK AND THE SARGE No. 137, June. [3/15]

HOT STUFF No. 149, June. [3/22]

RICHIE RICH AND DOLLAR THE DOG No. 8, June. 50¢. [3/22]

RICHIE RICH PROFITS No. 29, June. [3/22]

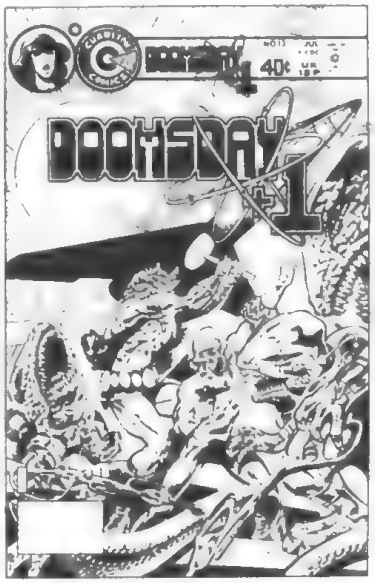
RICHIE RICH ZILLIONZ No. 16, June. 50¢. [3/22]

RICHIE RICH No. 179, June. [3/29]

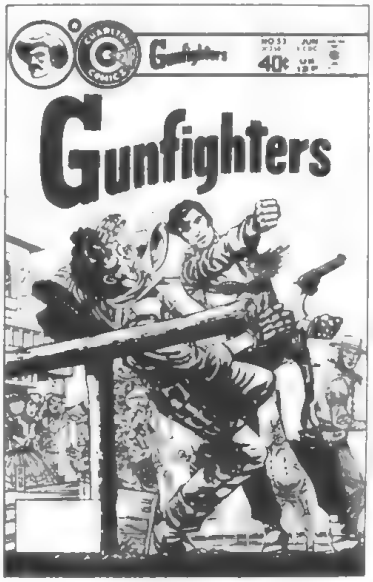
RICHIE RICH BEST OF THE YEARS No. 3, June. Digest, 75¢. [3/29]

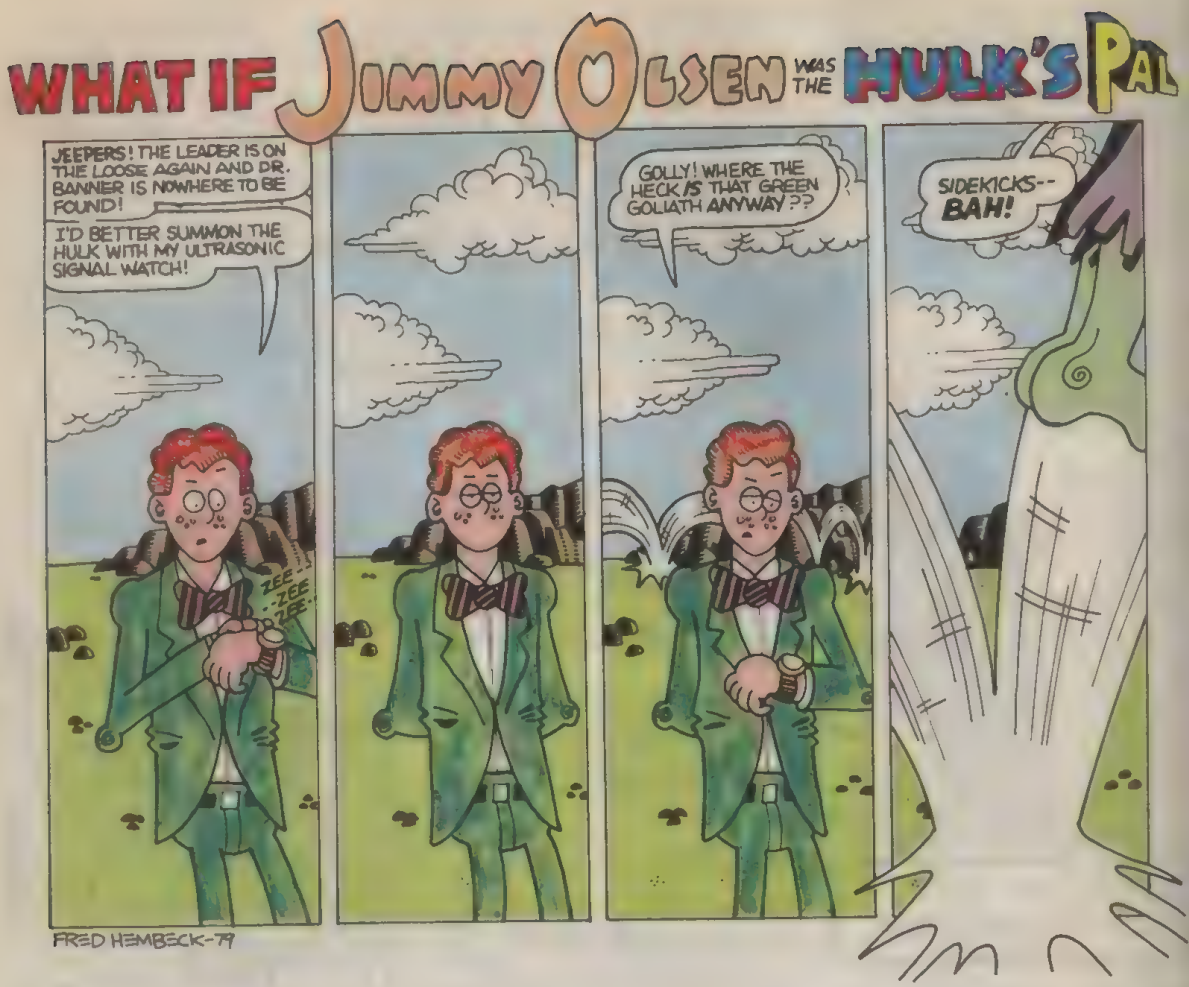
Charlton News

All of the Charlton space-oriented titles -- SPACE ADVENTURES, SPACE WAR and DOOMSDAY + 1 -- have been cancelled. As previously mentioned, SPACE ADVENTURES ends with #13, SPACE WAR's last issue is #34, and most sadly, DOOMSDAY's final issue is #12, the last reprint issue. Based on the sales of the first reprint issue of DOOMSDAY, which were quite good, Charlton's management commissioned a new fifteen page story and cover by Tom Sutton. However, as the sales plummeted with each subsequent issue, the title was killed -- and the story won't see print. The cover, however, appears on this page.



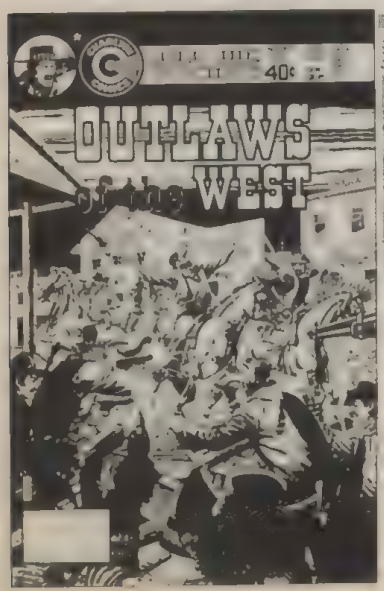
SPACE WAR's place on the schedule is being taken by GUNFIGHTERS, a two-shot title in '66-'67 (formerly KID MONTANA-MONTANA KID, for you history majors), to restart with #53. DOOMSDAY + 1 is replaced by a revived OUTLAWS OF THE WEST, rebeginning with #82. The western titles will contain a variety of reprint mater-




WHAT IF JIMMY OLSEN WAS THE HULK'S PAL
JEEPERS! THE LEADER IS ON THE LOOSE AGAIN AND DR. BANNER IS NOWHERE TO BE FOUND!
I'D BETTER SUMMON THE HULK WITH MY ULTRASONIC SIGNAL WATCH!
ZEE-ZEE-ZEE
GOLLY! WHERE THE HECK IS THAT GREEN GOLIATH ANYWAY??
SIDEKICKS-- BAH!
FRED HEMBECK-79

ial, with covers by Rocke Mastroserio, among others.

BILLY THE KID #129 will be the last issue made up totally of John Severin's artwork. CHEYENNE KID stories by Severin will continue to appear in BILLY THE KID, but Bill Pearson says that they've used all the available Severin BILLY stories.



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Coming Comics

JANUARY RELEASES

BILLY THE KID No. 128, April.

WAR No. 13, April.

FEBRUARY RELEASES

GHOSTLY TALES No. 135, May.

SECRET ROMANCE No. 42, May.

DOOMSDAY + 1 No. 12, May. Last issue.

FIGHTIN' ARMY No. 138, May.

MARCH RELEASES

GUNFIGHTERS No. 53, June.

GHOST MANOR No. 43, June.

HAUNTED No. 42, June.

FIGHTIN' MARINES No. 143, June.

SCARY TALES No. 20, June.

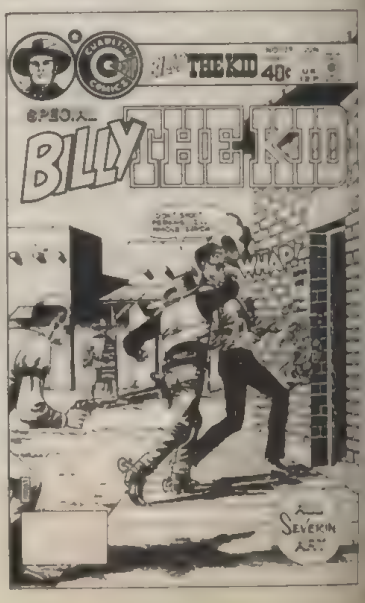
I LOVE YOU No. 123, June.

BILLY THE KID No. 129, June.

WAR No. 14, June.

GHOSTLY TALES No. 136, June.

SECRET ROMANCE No. 43, June.



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BULLET CROW by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE

AT THE VERY TIP OF MOUNT CROWLYMPUS...
...SITS THE HIGHLY SOPHISTICATED, LABORATORY AND PLAYROOM OF BULLET CROW, CLEVERLY DISQUISED AS A BIG TOASTER!
AND WITHIN THESE MOST LOVELY DIGS, WE MEET BULLET CROW!
GREETINGS GATE!
LET'S GET THIS JOINT JUMPING!
LATCH ON!
...AND I DOTH BE HIS SIDEKICK, CORONARY CANARY!
I'M PRONE TO NERVOUS TWITCHES!
HE'S REALLY GOT THE HEEBIE-JEEBIES, FOLKS!
NOW! WRITE TO THIS PUBLICATION The Comic Reader AND TELL THEM HOW MUCH YOU LIKE US!
YOU REALLY DO!
GOODBYE!
SEE YOU SOON!
©1979 CHUCK FIALA

ASTERIX has been a big success in Japan. This single fact is evidence enough that it is possible for the reader to be reached directly by the universal level of the strip, without bothering with the special meaning it has for its original French audience. However, I believe that the insider's view is worth sharing. First and foremost, for its own sake: it will serve as a fundamental translation -- not of text, which has already been done admirably well -- but of substance. It will shed some light on the impact it has had on the culture which produced it. This will help satisfy the natural and healthy curiosity of the American reader, and greatly enrich his reading of Goscinny's work. Without depriving him of the strip's larger appeal, it will add another level of enjoyment -- that of the person who is privy to an in-joke. It will better enable him to reach the inner levels of humor in this comedy of the self, and join the French in their laughter at their own image. Second, of course, the insider's view is worth sharing because, as Mr. Decker shows in some of his conclusions [THE COMICS JOURNAL, No. 38 (February '78), which we've referred to in Part One], a little knowledge is a dangerous thing. Armed with a smattering of history, and totally innocent of what Goscinny's compatriots see in the mirror of their traditions and culture, one can easily miss the boat altogether.

In fact, what the French Alices and Lewises find beyond the looking-glass is a dual image, a warring Tweedledee and Tweedledum, the first and dearest face of which is that of a Gaul. This presence has nothing to do with the creation of ASTERIX; it antedates it by some forty centuries. To suggest that Goscinny put it there is nonsense; his character is its son and not its father. Goscinny did not introduce the French to the Gallic connection; he merely made that fact of national life the subject of his work. The identification between the French and the Gauls is a natural part of the national heritage, and not a far-fetched fiction imposed arbitrarily by the feverish imagination of one man. The strip's success in France is not and could not be based on the dubious pleasures of picking on a corpse.

There are three key words to the Gaulish presence in contemporary France: TERRITORY, ANCESTRY, and TRADITION. But in all three areas a close examination of the Celtic reflection in the French mirror reveals the troubling presence of a ghost image, of the Tweedledum which haunts it as he, in turn, is haunted by the Gaul. No matter which one we keep in focus at any given moment, we can never quite escape the uncomfortable awareness that we are seeing twins, precariously balanced between the fraternal and the fratricidal, locked in the same womb in a strange complementary relationship made of a balance of tensions. In many ways and for many people, Astérix ruptured that balance. His success and popularity, especially at a time when the Gallic traditions were on the upswing and rocking the boat in other, apparently unconnected areas of national life, made Tweedledee just a little too large for his brother to handle. Goscinny had turned his compatriots' attention to the mirror for the purpose of laughter; he had forgotten that the ability to laugh at one's self, especially when the self is as precariously balanced as Humpty Dumpty, is not a universal gift. In the last analysis, alas, the creator of Astérix found that the fratricidal furors he had released in some of his compatriots, and of which he became the victim, were not worth it. All the King's horses and all the King's men, all the money and all the fame, could not make up for the hate mail. He wished he could have given it all back; he wished that his character had never been born. Unfortunately for him, and fortunately for us, it was too late for that. ASTERIX was already a big success in Japan.

We shall not leave this series without trying to examine the relationships between all these facts. Useful -- indeed, indispensible -- as it may be to expose the deep and complex roots of ASTERIX in its native culture, we would do the strip an injustice by confining the meaning of the tree to its subterranean ramifications. Indeed, the roots are the measure of the crown; there is a direct connection between the peculiarities of the French character and the international success of the strip, the chemistry of its native territory and the brilliancy of the foliage which can be appreciated from around the world. Such is the oak under which, at the end of one episode, the Gauls eat their domestic stew seasoned with Cesar's laurels: the ultimate French recipe.

TERRITORY

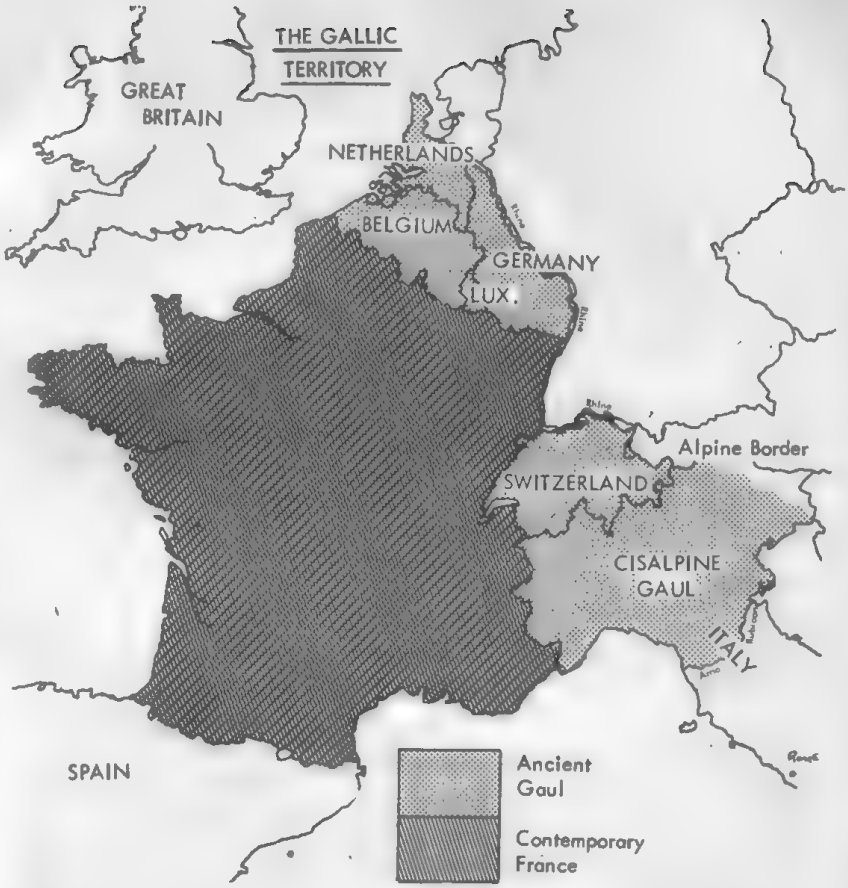
With very few exceptions, Americans speak of their geographic "roots" as a tenuous link to the distant land of ancestors whose territorial identity underwent the revolutionary change of emigration. Yet they still think that something remains in them of those ties; they still think of their African, European or other, equally distant origin, as a dimension of their identity. There is more here than the historical drama of racial and ethnic prejudice which has undisputably strengthened the phenomenon. People do not need to be barred from first-class citizenship in their adoptive land to feel curiosity and nostalgia for the birth-place of their ancestors.

Homo sapiens is a territorial animal: the physical or psychological equivalents of the picket-fence which surrounds Astérix's village are to be found all over the world. And civilized Homo sapiens looks upon the territory plowed or roamed by his ancestors as his material or moral inheritance: a dimension of historical awareness is added to his self-image, and his picket-fence stretches across time as well as space.

If this can remain true to such a large extent in a society like our own, whose traditions have been shaped by recent immigrants, to the near-total exclusion of those of its original settlers; whose land was conquered by those same immigrants to the near-total extermination of those same settlers; who remains to this day one of the most mobile communities of the world -- if territorial roots can still be part of the individual's self-image under THOSE conditions, then maybe we can form an idea of the importance of territory to the identity of those who are still gazing upon the mountains and nourished by the soil on which, to the best of their knowledge, the eyes and bellies of their ancestors have been feasting since prehistoric times.

But what makes the GAULS so special to the French self-image? Certainly, on a first-come, first-serve basis, it is Cro-Magnon, and not Astérix, who should get the starring role in the looking-glass. Well, for one thing -- territory. In the case of this particular nation, a lot more is involved than the probable reality, and definite feeling, of biological descendence from early occupants which commonly extend a people's attachment to a given patch of earth beyond the shallow time-layer of individual family records.

The territory which was given the name GALLIA by the Romans had been settled by the Celts beginning around 2,000 B.C., and included the totality of present day mainland France, plus the entire region between the northern border of France and the left bank of the Rhine, i.e. Belgium, Luxembourg, and parts of Switzerland, Germany, and the Netherlands. In addition, Cisalpine Gaul (so named by contrast with Transalpine Gaul because it was on the Roman side of the Alps) included not only territories which France obtained in the 19th century (Savoy and the County of Nice on the Riviera) but also regions which it never claimed, and which remain to this day part of Northern Italy. The border which separated Cisalpine Gaul from Italy proper in Roman times was formed by two rivers, the Arno and the famous Rubicon, which no Roman general was to cross without express orders from the Senate. Caesar's violation of that territorial taboo signaled the beginning of the civil war with Pompey. It is preserved to this day in the French expression "fanchir le Rubicon." Like its less frequently used English equivalent, "to cross the Rubicon," it means "to pass the point of no return," "to make a momentous and irreversible decision." To cross a Gallic border, be it a rivulet, without proper permission, is to change the whole course of history. This kind of lesson has not exactly squashed feelings of territoriality in French schools over the centuries; nor has it promoted forgetfulness, in the public eye, of the name under which the homeland was known and written about as a powerful and individual entity at a time when other 20th century Western countries had no reality as nations in ANYONE'S eyes. Within most any set of contemporary borders we can find, today, a community united by -- at the very least -- the awareness of a shared political system. But the earliest manifestation of such unanimous feelings within national territories as they are defined today, is usually quite recent. France's first central government (Roman), and first national revolution (Celtic) have long pedigrees. The French can claim the oldest sense of national community which is still alive and well in Europe; at a time when others were creating their nationhood, France was aware of merely recapturing hers under another name, returning to its sources and repairing gradually the chaos brought about by the Barbarian invasions of the fifth century A.D. -- when the Gallic nation was already more than twice as old as the United States was in 1979. The natural French tendency is NOT to forget that it was once Gaul; it is to make too much of it.



In fact, territorially speaking, present-day France is a subset of Gaul -- meaning that while some of ancient Gaul is not part of it, every inch of mainland soil WAS a part of Gaul. The French are keenly sensitive to that fact. Across centuries of internal division, and maiming at the hands of foreign powers, they can look to the Gauls for a sense of common identity and territorial integrity. The phrase "nos ancêtres les Gaulois" (our ancestors the Gauls), the first sentence in every French child's first history book, is equally applicable anywhere within the present-day national borders. It is, if anything, far more universal in France, and certainly far deeper, far truer to geographic and ethnic reality, than the equivalent "our founding fathers" is in this country. We may have been Savoyards, Burgundians, Provençaux, Normans in the past, and ONLY that; but today we are that AND we are French; we are all French as once before, long ago, we were all Gauls. Across the gulf of time, the Gauls vindicate our present territorial unity as a manifest destiny -- created

not by the minds of recent expansionist politicians, but by stories and histories which go back to the roots of Western culture.

Alsace is a famous case in point: three bitter wars have been fought since 1870 over a German claim founded on historical roots which go back all the way to the division of Charlemagne's empire (814 A.D.). But that is just not far enough. In the beginning, there was Gaul; and its political, cultural, and ethnic border was on the Rhine. Understandably, the French have played up this fact and the Germans have ignored it; but, more significantly, the Germans have been forced to ignore also the disputed land's population, while the French could easily afford the BEAU GESTE of bringing Alsace back to the Gaulish motherland only on an overwhelming majority vote of the Alsatians. In fact, those referenda were nothing but a riotous celebration of the very obvious status-quo of local wishes. The Alsatian Tweedledee already had his hands full with the Roman Tweedledum; he needed a third claimant like a hole in the ego. He wanted nothing more than to kick out the Johnny-come-lately Goth, hang a permanent "no vacancy" on the already sufficiently crowded womb of his identity, and join Tweedledum in the common project of posting a "no trespassing" sign on his ancestral Rhine border -- as they had already done together in the days of Augustes. In the days of Caesar, for that matter, Roman troops had already made an uneasy alliance with some of the Gauls to defeat and throw back over the Rhine a small contingent of invaders belonging to the German tribe of the Suevi, whose name survives to this day in the area of the battle (i.e. around Mulhouse, in southern Alsace) as the standard (derogatory) term for Germans. It would be a gross exaggeration, of course, to attribute patriotism in Alsatians, or anyone else, solely to the stories of the Gauls. They could not create or sustain it; but they crystallize it. They provide a focal point for Gallic sentiment and Gallic identity all over the territory. Those Suevi should have learned their lesson 2,000 years ago, but some people are just slow. One begins to catch a whiff of the ethnic jokes of ASTERIX; but before taking offense, let us remember that no single people is as constantly and ruthlessly satirized as Gauls and Romans -- i.e., Goscinny's own.

For all the news it made and passions it roused in relatively recent history, Alsace is just one of dozens of examples. Foreign claims were by no means the only threat to territorial integrity: local autonomy played a major part in the drama. Was THAT not, too, part of the Gaulish traditions? Most certainly. There were indeed ethnic, linguistic, and cultural links among the various tribes of the Gauls, but it is only AFTER the Roman conquest that the first sense of national unity emerged. Vercingétorix is the first national hero of the French and yet, centuries before him, the Gaulish general Brennus who vanquished and conquered the infant Rome, had earned a far more glorious place in Western history. But, quite simply, Brennus did not stand for all of Gaul; Vercingétorix was the first man to do that. The Celts of the country between the Atlantic and the Rhine had, under their elected leader, been united for the first time in a collective consciousness akin to that of a real nation -- united against the Romans. They had shown themselves uncharacteristically intolerant in Gaul. It may have been a hangover from their early history; the writers of the time, including Caesar, attest to the lingering fear they felt for the ferocious blonde giants who had defeated them on their home ground. Or else the Celtic ways were just too different from their own; a little later, in Britain, their latin sexism was to trigger another full-scale revolt when they refused to deal with female rulers. If matriachy was too much for them, so was the religion of the druids. In an odd departure from their usual tolerant attitude on this subject, they denied the Gaulish priests the exercise of their cult.

But the nationalism they created in THAT way was short lived. Vercingétorix was defeated; he followed Caesar's chariot in chains. Spared in exchange for his personal surrender, what was left of the warriors who had come to Alesia with a common goal (pun intended) returned to their various tribes. Before AND after Vercingétorix, the first and only centralized government of Gaul was that which had been brought about by the Romans.

Not only did Tweedledum (if my name-calling confuses you, remember that it is the Latin twin's which ends in -um) sow this double seed of Gallic unity -- central authority and unanimous rebellion against same -- he nurtured it over the centuries. Through the COMMENTARIES, the early history of Gaul was drilled into generation after generation of budding scholars; it is in the service of Tweedledum -- the obligation to learn the language and history of the Roman Empire -- that the story of Tweedledee and his land was preserved so freshly throughout the ages. In the last analysis, it is from the Romans that the French derive a deep sense of their Gaulish roots; what the Celts were really like is less important than the way their conqueror saw them. Thus, we view them as brave in war -- a quality it was to a certain general's advantage to exaggerate POST FACTO -- but we have an inaccurately patriarchal view of them because that same general's prestige would have suffered from the description of the fierce women warriors we find in other historians descriptions of the time. Fierce and hard to defeat they may well have been, but the prejudices back home were such that their conquest would have stained the victor's laurels with ridicule and/or moral outrage. The eye of the beholder, in which Gaul was an integral (if not indivisible) whole, has shaped twenty centuries of Western culture, dwarfing the influence of any contradictory opinions. Even on the issue of territory, the twin images cannot be totally separated. Tweedledum not only fought to protect his brother's borders, as we've seen above; he gave him his first national revolution, his first overview of his own land; and he gave them to him in a literary form fit to weather the centuries, the Goths, and his own Celtic hankering for local autonomy. The shadow of another writer never ceased to loom ominously over Goscinny: the ultimate creator of ASTETIX is Julius Caesar.

It must be remembered constantly, as one goes through ASTERIX, that its historical accuracy rests on that secondary layer: it is not the primary history of Gaul, but the secondary history of the historical texts. It accounts for what happened to the latter, and NOT to the former. Thus, the magic potion is a direct echo of the exaggeration of Celtic bravery in Caesar and his predecessors; on a lesser-known level, it reflects Roman paranoia about the powers the Druids derived from their herb-lore. Of course, some contemporary observers have remarked sourly that Goscinny was giving an irresponsible shot-in-the-arm to those "healers" which still have sway in the country, despite persecution by the central government and its frantically alarmed scientific rationality. Anachronism? With

[Men and women fight side-by-side]

Gosciny, the term has to be redefined; we shall take a longer look at that issue in a later installment. But it should be obvious that we are very far indeed from the "Flintstone humor" Decker's myopia would have us read into the strip. Gosciny's opus even reflects, in accurate proportions, the minor influence of historians like Strabo: in ONE episode, the potion is distributed to, in the Druid's words, "les femmes surtout," "the women first and foremost" (ASTERIX AND THE SOOTHSAYER). When the fierce female warriors subsequently invade their camp, the Romans show the full range of historically accurate reactions: they are terrified and beaten, but also feel ridiculed and morally outraged. "I am against the equality of the sexes!" squeals one of them as he is being trounced. (Tweedledum chorus of sympathy from modern readers, while Tweedledee cheers and remembers Joan of Arc, unsucessful leader of the rebellion against the invader, chained to the stake of the Roman Church, sister and equal to Vercingétorix in the pantheon of national heroes.) I would invite those who venture to say that the Gauls are dead to compare the women's liberation movement in France on the one hand with that of other cultures with Celtic roots, such as the British and the American, and on the other hand with the non-existant or (to us) incredibly weird equivalents which can be found in countries of more exclusive Latin influence such as Spain and Italy. But that is more a matter of traditions than territory; the latter chapter being closed, it is time to return to my outline.

The next installment will complete this background study and give a key to the role of the Celtic ancestry, and conflicting Gaulish and Roman traditions, for the potential reader (or re-reader!) of ASTERIX.

TCR Message

Well, another issue to press, still a week late, but we're gaining back what we lost, and we'll be back to normal next month (we hope!). A few additions to the line-up: FANZINE CHECKLIST, TCR MAILBOAT, and Clay Geerdes with a round-up of current underground comix. Plus -- my pet projects -- two of my best friends will be gracing our pages regularly with their original comic strips. Formerly teamed to entertain audiences at costume events at comic conventions across the country, they've gone solo to provide our pages with the violence we've been so sorely lacking. Chuck Fiala (BULLET CROW) and Jim Engel (DICK DUCK, DUCK DICK) are gonna be the next artists to appear in every fanzine you pick up, mark my words.

The Alley Awards, ill-fated though they might have been, will be awarded next issue. I haven't tallied the votes yet, so no one knows who will win.

Gold Key News

BUCK ROGERS will be returning from limbo to movie screens (in a film first intended for television) in May, and Gold Key will be taking advantage of it. Their second tabloid book (the first being a KING KONG reprint in '77) will feature Buck and be released in May. The material will be all new, and, like Marvel's BATTLESTAR GALACTICA, will then appear in a color 40¢ book. BUCK ROGERS #2 (#1 came out in '64) will appear in June, with issues appearing in July, August, October and December of this year. As usual, we don't know who'll be handling the book.

Golden Press has issued another limp-bound $1.95, 224 page comic book, this one totally unexpected. Twenty LASSIE stories, ranging from 1954 (the post movie, pre-Jeff Miller issues) to 1958 (featuring Jeff), make up the magazine.

The accompanying photograph -- courtesy of Joe Samo, Larry Charet and Bob Weinberg -- features: (Top from left) Russ Maheras, yours truly, John Tiefenbacher and Chuck Fiala; (bottom) Ron Massengill, Jim Engel, Jerry Sinkovec (and front) Keno Don Rosa!

- Mike Tiefenbacher

CIRCULATION FIGURES

THE COMIC READER #164

Subscriptions:	2702
Complimentary:	182
Dealers/distributors:	5916
Total distributed:	8800
Print Run:	10000

THE COMIC READER #165

Subscriptions:	2682
Complimentary:	177
Dealers/distributors:	6589
Total distributed:	9448
Print run:	9500

Coming Comics

BEEP BEEP, THE ROAD RUNNER No. 79, May. New stories. [3/1]

BUGS BUNNY No. 208, May. New stuff. [3/1]

Walt Disney DONALD DUCK No. 207, May. Reprints. [3/1]

Walt Disney MICKEY MOUSE No. 195, May. Reprints. [3/1]

THE PINK PANTHER No. 64, May. New stories. [3/1]

UNCLE SCROOGE No. 164, May. Reprints by Carl Barks. [3/1]

MIGHTY MOUSE No. 167, May. Reprints from the '50s. [3/8]

PORKY PIG No. 88, May. New stuff. [3/8]

TOM AND JERRY No. 318, May. Reprints. [3/8]

TWEETY AND SYLVESTER No. 93, May. New stuff. [3/8]

WOODY WOODPECKER No. 178, May. New stories. [3/8]

Walt Disney BEAGLE BOYS VS. UNCLE SCROOGE No. 3, May. New stories. [3/22]

Walt Disney CHIP 'N' DALE No. 58, May. New stories. [3/22]

Walt Disney DAISY AND DONALD No. 37, May. New stories. [3/22]

GRIMM'S GHOST STORIES No. 50, May. New stories. [3/22]

HAPPY DAYS No. 2, May. Naturally, new stories. [3/22]

WALT DISNEY'S COMICS AND STORIES No. 464, May. New and reprinted stories. [3/22]

WALT DISNEY SHOWCASE No. 50, May. A 48 page reprint, possibly of PINOCCHIO. [3/22]

BORIS KARLOFF TALES OF MYSTERY No. 91, May. New stories. [3/29]

FLASH GORDON No. 23, May. New story. [3/29]

KK GIVEAWAYS: MARCH OF COMICS No. 451 - Tom and Jerry
MARCH OF COMICS No. 462: Bugs Bunny

LITTLE LULU No. 252, May. New stories. [3/29]

POPEYE THE SAILOR No. 146, May. 146, May. New stories. [3/29]

RIPLEY'S BELIEVE IT OR NOT! No. 88, May. New stories. [3/29]

TUROK, SON OF STONE No. 121, May. New stories. [3/29]

Comix World Checklist

Underground comix have survived censorship, paper shortages, printers' strikes, and poor distribution, moving into the seventies with a much healthier economic outlook than was possible at the close of the sixties. These adult comix got their name from Harvey Kurtzman via Robert Crumb. Back when the Comics Code began in the early '50s, Kurtzman noted on the cover of MAD #16: "Comics Go Underground," and, in 1967, when Crumb was drawing his first solo ZAP, he referred to himself as an "underground cartoonist." Because ZAP and the comix that followed were unrepressed sexually and politically, they soon got stereotyped as sex comix, causing many publishers and artists to look around for another name. Some began calling what they did "alternative comix," but the term didn't catch on. A new generation is now drawing funnies and referring to them as "new wave comics." Insiders still tend to think of any comic book drawn outside of New York as "underground," and outsiders (Non-comic oriented people) think of the adult comics as sex comics. For awhile, many referred to East Coast super-hero comics as "straight" comics, while the ugs were considered "hip."

While some undergrounds are x-rated, not all of them are; indeed, there are more ugs produced for all audiences these days than vice versa, and one comic store in Berkeley (Comics and Comix) has opened a new section called Middle-ground comics to handle these hybrids. A listing of the latest comix is included below. For brevity, publishers are abbreviated as follows: KRUPP, Krupp Comix Works, P.O. Box 9090, Boulder, CO 80301; LAST GASP, Last Gasp Comix, 2180 Bryant, San Francisco, CA 94103; PRINT MINT, Print Mint, 830 Folger, Berkeley, CA 94710; RIP OFF, Rip Off Press, P.O. Box 14158, San Francisco, CA 94114. Most of these companies carry all of the comix listed below, so you can order from any of them. All require an age statement. Postage is 35¢ per book. The companies print catalogues and will send you theirs upon request.

[Ed. Note: Clay's definition of ug comix encompasses books we have not considered to be underground. Generally, books listed resemble above-ground comics, having four-color covers and black and white interior pages. As he has stated, the subject matter may vary widely.]

ANARCHY COMICS [LAST GASP], $1.00. Edited by Jay Kinney; art by Spain, Paul Mavrides, Melinda Gebbie, Seyfried, Harper, Epistolier and Volny. Historical material about anarchy with a lot of satire thrown in.

BANZAI No. 1 [KRUPP], $1.00. Satirical comic art by Kim Deitch, Roger Brand, and Joel Beck. Kim does several short pieces, including a centerfold on anthropomorphism. Beck takes on the Carter brothers, and Brand indulges in a bit of nostalgia about his Berkeley dope bust.

THE CARTOON HISTORY OF THE UNIVERSE, Vol. 2 [RIP OFF], $1.00. A witty graphic look at the history of man. This volume deals with the evolution of man from the primates. Drawn by Larry Gonick, parts of this book have been serialized in many underground newspapers via the Rip Off Press Syndicate.

DOPE COMIX No. 2 [KRUPP], $1.00. A new collection of comics dealing with drugs and junkies. Art by Doug Hansen, Howard "Barefootz" Cruse, Lee Marrs, Sharn Rudahl, Dan Steffan, Joe Coleman, Trina, Leonard Rifas, Steve Stiles, Gary Whitney, and J. Michael Leonard. Cover by John Pound.

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FOG CITY COMICS No. 2, $1.00. [Stampart, P.O. Box 48385, Bentall Station, Vancouver, Canada, V7X 1A2] A parody EC, Fog City has a Woodesque cover and inside story by Rand "Harold Hedd" Holmes. George Metzger does a tale about airships. Work by Brent Boates, Sean Newton and Marv Newland. 36 pages.

HOT STUF' No. 7, $2.00. [Sal Quartuccio, P.O. Box 7, Dyker Heights Station, Brooklyn, NY 11228] Includes Chapter Two of Ernie Colon's "Manimal" story [Ed Note: An Ernie Colon Manimal cover will appear on an upcoming TCR], and the conclusion of "Homamania" by Bil and Nish Maher. Art by Richard Larsen and Tim Boxell on Jan Strnad's "Winter of '94," with other artwork by Howard Hill, Sonny Trinidad, and Dan Recchia. 48 pages.

HOT STUF' No. 8, $2.00. [Sal Quartuccio, address above] Concludes "Winter of '94." Chapter three of "Manimal" and work by Kathy and Ken Barr, Nick Cuti, Rick Hoppe and others. Cover by Neal Adams. 48 pages.

FORTY YEAR OLD HIPPIE CATALOG, [RIP OFF], $1.00. Ted Richards' collection of hip memorabilia as seen through the eyes of an old hippie. Stories include "I'm From Another Planet," and "The Forty Year Old Hippie Talks To The Whales." 52 pages.

FRESH BLOOD [LAST GASP], $1.00. A solo book by J. Michael Leonard.

THE IMAGE OF THE BEAST [LAST GASP], $1.00. This edition of Philip Jose Farmer's novel is illustrated by Richard Larsen and Tim Boxell. It is a revision of an earlier edition with a new cover.

THE INNER CITY ROMANCE COMIC No. 5 [LAST GASP], $1.00. The fifth in an extended series of social and political novels by Guy Colwell.

MU, THE LAND THAT NEVER WAS [KRUPP], $1.00. An adventure story drawn by George "Moondog" Metzger in which airships leave Atlantis to explore the rest of the world. They discover Mu and battle anti-gravity aircraft superior to their own.

NEAR MYTHS, price varies. A series of science-fiction oriented comix now being produced in England and published in Scotland. #3 is the current issue. Fine artwork by Bryan Talbot and others.

NO DUCKS No. 2 [LAST GASP], $1.00. Edited by Tim Boxell with art by him, Richard Larsen, Hunt Emerson, Steve Leialoha and others.

RIP OFF COMIX AND STORIES No. 4, [RIP OFF], $1.00? A new Freak Brothers story leads this one off, "The Fourth Freak Brother" by Gilbert Shelton and David Sheridan. Wonder Warthog plays football in "Sudden Death." Sheridan's Dealer McDope gets into another dealing fiasco. Funny stuff by Ted Richards, Bill Griffith, R. Diggs, Joel Beck, and Foolbert Sturgeon.

SNARF No. 8 [KRUPP], $1.00. Howard Cruse grows Little Lulu up and shows what a traumatic childhood she was actually having while we thought she was enjoying it all. Kim Deitch gets into hypnotism. Joel Beck tells a weird love story. Other work by Justin Green, Steve Stiles, Sharon Rudahl, Trina, Doug Hansen, and Art Spiegelman. Cover by John Pound.

STAR WEEVILS [RIP OFF], $1.00. J. Michael Leonard's microcosmic takeoff on STAR WARS, a cross between Jonathan Swift and Bucky Bug.

ZAP No. 9 [PRINT MINT], $1.00. The Tenth Anniversary issue. Cover by S. Clay Wilson. R. Crumb's "Lap o' Luxury." Wilson's "Travelin' Assassin." Robert Williams' Muzzy Dunce in "Never Let 'Em Squark!" More of Gilbert Shelton's Motoring Tips. Beautiful satirical centerfold by Williams. "The Breaks" by Spain. A new Coochy Cooty story by Williams. Spain's "Sangrella." Work by Victor Moscoso. ZAP has the distinction of being in print longer than any comic (underground) in history.

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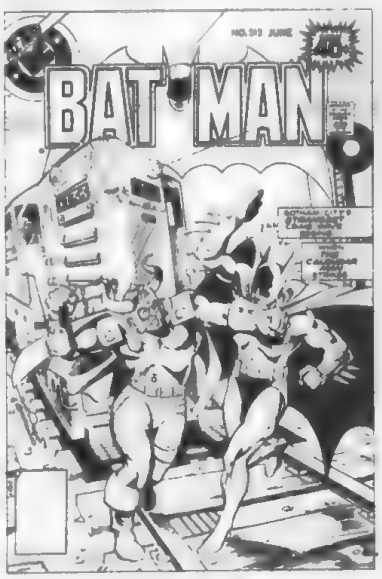
DC Coming Comics

BATMAN No. 312, June. "A Caper A Day" is by Len Wein and Walt Simonson. The villain that plans his crimes around the rise and fall of the sun, The Calendar Man, returns to battle Batman. Simonson and Dick Giordano did the cover. [3/6]

DC COMICS PRESENTS No. 10, June. This issue is by Cary Burkett, Joe Staton and Jack Abel starring Superman and Sgt. Rock. Superman, affected by a literal "time" bomb from unknown sources, is hurled directly into the midst of World War II -- whence he meets the Sgt. Ross Andru and Dick Giordano did the cover. [3/6]



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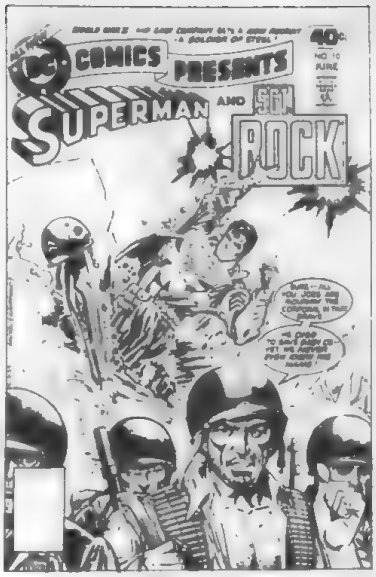
DETECTIVE COMICS No. 484, June. "Assault On Olympus" by Denny O'Neil, Don Newton and Dan Adkins, leads off the issue. Batman battles gangster Maxie Zeus. "The Return Of The Flying Graysons" by Jack C. Harris, Kurt Schaffenberger and Frank Chiaramonte features Robin and a rare recounting of his origin. Batgirl appears in a "Race Against Murder" by Harris, Bob Oksner and Vince Colletta, as she attempts to prevent the murder of her father, Commissioner Gordon. "Tyme Has No Secrets" is by Len Wein and Steve Ditko. Another Demon adventure is featured. "SST -- The Super-Sonic Threat" is by Bob Rozakis, Newton and Frank McLaughlin, and features Man-Bat. The Human Target appears in "The Who Is Floyd Fenderman Contract" by Wein and Dick Giordano, and an Unsolved Case of Batman by O'Neil, John Calnan and McLaughlin rounds out the issue: "The Galileo Solution." Ross Andru and Giordano did the front cover, and Jim Aparo did the back cover pin-up of Batman's Rogues' Gallery. [3/6]



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THE FLASH No. 274, June. "The Mark Of The Beast" is by Cary Bates, Alex Saviuk and Frank Chiaramonte. Clive Yorkin disappears from the prison's Nephron Project during a riot and a hired killer is out to get Barry Allen. Ross Andru and Dick Giordano did the cover. [3/6]

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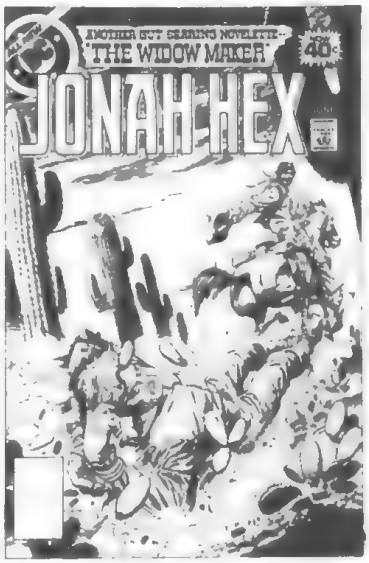
GHOSTS No. 77, June. This issue's tales: "Never Taunt A Specter" by Bernie Baily, "Ghost, Where Do You Hide?" by Steve Ditko, and "The Phantom Falcon," by persons unknown. Luis Dominguez did the cover. [3/6]



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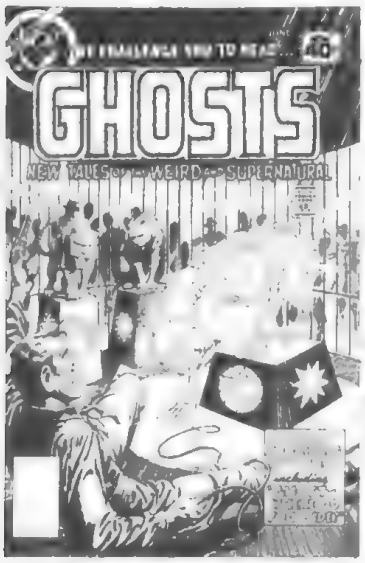

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G.I. COMBAT No. 214, June-July. The three Haunted Tank adventures in this issue are: "The Tanker Who Couldn't Die," "The Snow Killers" and "Breaking Point," all by Robert Kanigher and Sam Glanzman. The O.S.S. is spotlighted in "Rolling Fortress" by Kanigher and E.R. Cruz. The Women At War story is "Annie's Got A Gun" by Jan Laurie and Erning Patricio. Rounding out the issue are "The Graveyard Ace" by Evan Douglas and Jerry Grandenetti, and another O.S.S. story, "Death Rises At Dawn," which we assume is also by Kanigher and Cruz. Joe Kubert did the cover. [3/6]

MEN OF WAR No. 17, June. "Death River" is by Jack C. Harris, Dick Ayers and Romeo Tanghal. Gravedigger must infiltrate a Nazi mini-sub and acquire the Nazi plans for the defense of the French coast. Premiere episode "The Castle Rhinehart Affair" features Rosa, Master Spy, created and written by Paul Kupperberg and drawn by Jerry Grandenetti. Set in the 19th Century, mercenary spy Rosa's first mission is in Prussia. Joe Kubert did the cover. [3/6]

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JONAH HEX No. 25, June. "The Widow Maker" is by Mike Fleisher, Dick Ayers and Romeo Tanghal. Jonah gets himself into another fine mess. Luis Dominguez did the cover. [3/6]

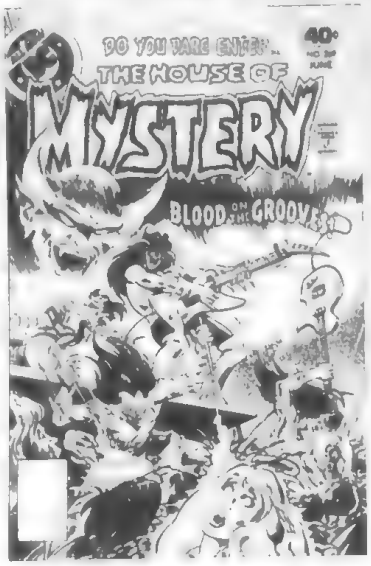
JUSTICE LEAGUE OF AMERICA No. 167, June. "The League That Defeated Itself" by Gerry Conway, Dick Dillin and Frank McLaughlin. In a story originally scheduled for SECRET SOCIETY OF SUPER-VILLAINS, Superman, Batman, Wonder Woman, Zatanna and

Green Lantern switch bodies with The Wizard, Blockbuster, Plant-Master, Star Sapphire and Professor Zoom -- and not only do they find it difficult to overcome their now-evil counterparts, they discover no one will believe their story. Dick Dillin and Dick Giordano did the cover. [3/6]

WEIRD WAR TALES No. 76, June. In this particular issue: The Fire Bug" by Paul Kupperberg and Howard Chaykin; "The Wreck Of The Ophelie" by Wyatt Gwyon and Gerry Talaoc; and "Know Your Enemy" by J.M. DeMatteis and newcomer G. Heimbach and inker Joe Giella. Joe Kubert did the cover. [3/6]

WORLD'S FINEST COMICS No. 257, June-July. "The Innocent Who Hated" is by Denny O'Neil, Dick Dillin and Frank McLaughlin. Superman and Batman find themselves battling a powerful alien through a "Shopping Bag Lady." "Time Keeps On Killing" is by Paul Kupperberg, Jose Delbo and Frank McLaughlin. Green Arrow fights his old adversary the Clock King, who's out to avenge a death; his origin is retold.

"Attack Of The In-And-Out Invaders" is by Gerry Conway, Rich Buckler and Romeo Tanghal. Hawkman defends Earth from aliens that cannot be touched. "Death Ransom" is by Denny O'Neil, George Tuska and Vince Colletta, and is Black Lightning's first solo story in WFC. The Ebon Bolt finally comes face-to-face with Tobias (Great White) Whale. Finally, "The Invincible Man" is by E. Nelson Bridwell, Don Newton and Kurt Schaffenberger. An old adversary returns to plague Captain Marvel -- in a new, unrecognizable form. Jim Aparo



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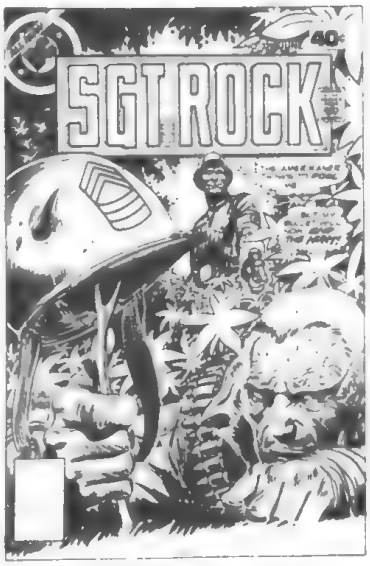

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did the wraparound cover. [3/6]

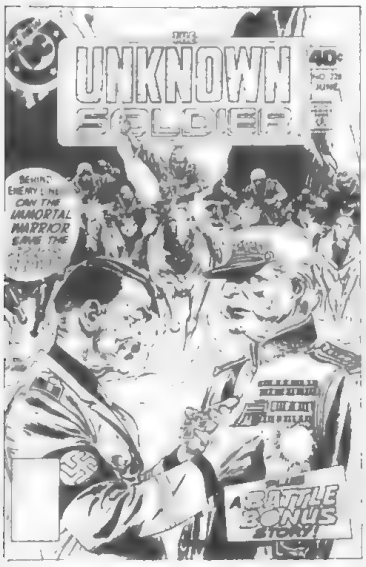
ACTION COMICS No. 496, June. "Death Out Of A Bottle" is by Cary Bates, Curt Swan and Frank Chiaramonte. Superman visits Kandor, unwittingly spreading a Kryptonian virus which is deadly to Earth residents. Ross Andru and Bob Oksner did the cover. [3/20]

THE BRAVE AND THE BOLD No. 151, June. "The Disco Of Death" is by

Bob Haney and Jim Aparo. Deadlier than Donna Summer! More fiendish than Leif Garrett! As mind-numbing as Grace Jones on a good night! Cheel Aparo did the cover. [3/20]

GREEN LANTERN No. 117, June. "Sight -- Of The First And Second Kinds" by Denny O'Neil, Joe Staton and Dave Hunt. Greens Lantern and Arrow face Professor Ojo and GL's new love interest, Kari Limbo, is introduced. Staton and Dick Giordano did the cover. [3/20]

HOUSE OF MYSTERY No. 269, June. "Heart Of Gold" is by C. Barret Andrews and Stuart Hoppen and Ruben Yandoc. An Idi Amin parallel named Ubu Amad traces a trail of treachery and deceit to an unexpected destination. "Blood On The Grooves" is also by Andrews and Hoppen and drawn by George Ruppert and Bruce Patterson: A rockstar/warlock is suspected to be at the bottom of the deaths of his band members until he is murdered himself. Rounding out the issue is "Rope Burn" by Mike Barr and Rudy Florese. Jim Aparo did the cover. [3/20]



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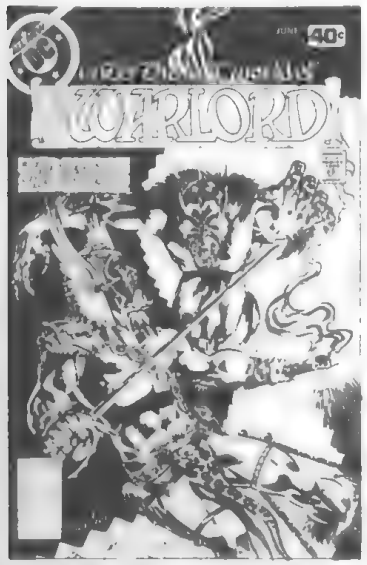
SGT. ROCK No. 329, June. "Dead Heat" is this issue's Sgt. Rock story by Robert Kanigher and Frank Redondo. "Ambush!" is the back-up story by Bill Kelley and the Kubert students. Joe Kubert did the cover. [3/20]

SUPERBOY AND THE LEGION OF SUPER-HEROES No. 252, June. "Postscript To Holocaust" is by Gerry Conway, Joe Staton and Dave Hunt. Following the Legion's rescue of the universe's buns, Dream Girl goes and foresees the deaths of Superboy, Wildfire and Lightning Lad. Dick Giordano did the cover. [3/20]

SUPER FRIENDS No. 21, June. "Battle Against Super Fiends" is by E. Nelson Bridwell, Ramona Fradon and Bob Smith. The Wonder twins are recalled to their planet Exor which is being ravaged by super criminals that bear striking resemblences to Superman and Wonder Woman. Fradon and Smith did the cover. [3/20]

SUPERMAN No. 336, June. "A Rose By Any Other Name" is by Len Wein, Curt Swan and Frank Chiaramonte. From the title, it's easy to infer that a certain heroine guests in this issue: The Thorn. Superman takes drastic measures in an attempt to cure Rose Forrest of her schizoid personality which endanger his secret identity. Ross Andru and Bob Oksner did the cover. [3/20]



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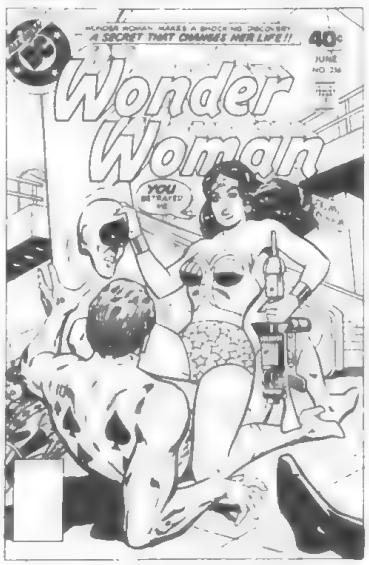
UNKNOWN SOLDIER No. 228, June. "Heroes Don't Have Crowns" is by Bob Haney, Dick Ayers and Romeo Tanghal. A Balkan country called Zangaria attempts to keep its symbol of independence out of Nazi hands, and Unk must depend on a traitor to help. Also, Andy Stewart, Combat Nurse winds up with "Coward's Debt" by Bill Kelley and Fred Carrillo. Joe Kubert did the cover. [3/20]



WARLORD No. 22, June. "The Beast In The Tower" is by Mike Grell and Vince Colletta. Travis Morgan's Skartarian adventures continue. Grell did the cover. [3/20]

WEIRD WESTERN TALES No. 56, June. "Fear Is The Stalker" is by Gerry Conway, Dick Ayers and Luis Dominguez. Despite having only one arm, Samson Smith is still more than a match for Scalphunter. Dominguez did the cover. [3/20]

WONDER WOMAN No. 256, June. "Return Of The Royal Flush Gang" is by Paul Levitz, Jose Delbo and an inker. WW unmasks a member of the Royal Flush Gang and gets a shocking surprise. Delbo and Vince Colletta did the cover. [3/20]

Marvel Coming Comics

MARVEL TWO-IN-ONE No. 52, June. "A Little Knight Music" is by Steve Grant, Jim Craig and Pablo Marcos. Thing and MoonKnight find themselves caught in a crossfire -- created by Crossfire. George Perez and Joe Sinnott did the cover. [3/6]

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THE SAVAGE SWORD OF CONAN No. 40, May. This issue contains the first part of the adaptation of the L. Sprague deCamp-Lin Carter novel, CONAN THE BUCCANEER, by Roy Thomas, John Buscema and Tony DeZuniga. Other features round out the issue. [3/6]

SHOGUN WARRIORS No. 5, June. "Into The Lair Of Demons" is by Doug Moench, Herb Trimpe and Dan Green. Combatra falls prey to the forces of evil while the Shoguns battle the Mech-Monster. Trimpe and Al Milgrom did the cover. [3/6]

SPIDER-WOMAN No. 15, June. "Into The Heart Of Darkness" is by Mark Gruenwald, Carmine Infantino and Al

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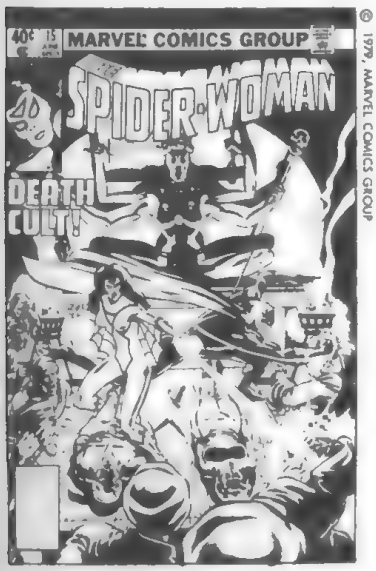
Gordon. The Shroud invades the boudoir of Spider-Woman; Spider-Woman and The Shroud invade SHIELD's Los Angeles headquarters; then they face the killer cult of Kali in a mausoleum. Bill Sienkiewicz and Bob McLeod did the cover. [3/6]

THE AMAZING SPIDER-MAN No. 193, June. "On The Wings Of The Fearsome Fly" is by Marv Wolfman, Keith Pollard and Jim Mooney. Spidey goes after the Fly, Ned Leeds returns, Aunt May goes to the nursing home, Peter Parker is fired from the Bugle, and Mary Jane refuses to ever speak to Peter again after he stands her up. Then, on page two... Keith Pollard and Bob McLeod did the cover. [3/13]

BATTLESTAR GALACTICA No. 4, June. "The Lost Gods Of Kobol, Part 1: Into The Void" is by Ralph McKenzie, Walt Simonson and Klaus Janson. Getting into the totally new material, the fourth hour of the series (which, by now, we've all forgotten). Simonson and Janson did the cover. [3/13]



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CAPTAIN AMERICA No. 234, June. "Burn, Cap, Burn" is by Roger McKenzie, Sal Buscema and Don Perlin. Cap becomes (ulp!) a Nazi and Daredevil must come to the rescue. Keith Pollard and Joe Sinnott did the cover. [3/13]

CRAZY No. 50, June. [3/13]

DOCTOR STRANGE No. 35, June. "Of Knights And Pawns" is by Roger Stern, Ralph Macchio, Tom Sutton and Pablo Marcos. The Avengers guest-star to discuss the mystery of The Black Knight (who will be returning in a series of his own -- in his native England, that is). Murdock Adams returns. Gene Colan and Bob Wiacek did the cover. [3/13]

GHOST RIDER No. 36, June. "A Demon In Denver" is by Roger McKenzie, Mike Fleisher and Don Perlin. GR arrives in Denver and becomes involved in a huge battle with some local toughs, while a young girl's life hangs in the ever-popular balance. Bob Budiansky and Bob Wiacek did the cover. [3/13]

A MARVEL SUPER SPECIAL No. 10, June. This issue, originally scheduled for late February, features STAR-LORD by Doug Moench, Gene Colan and Tom Palmer. [3/13]

THE MICRONAUTS No. 6, June. "The Great Escapes" is by Bill Mantlo, Mike Golden and Joe Rubinstein. Every good guy imprisoned anywhere for any reason escapes. Golden and Rubinstein did the cover. [3/13]

THOR No. 284, June. "City Of The Space-Gods" is by Roy Thomas, John Buscema and Chic Stone. Thor reveals his identity to a human, a deviant and an Eternal, and battles Erishkigel (gesundheit), deviant Queen of Darkness. Dave Cockrum and Bob McLeod did the cover. [3/13]

THE AVENGERS No. 184, June. "Death On The Hudson" is by David Michelinie, John Byrne and Miscellaneous Hands (brother of Many, cousin of Diverse). The Falcon officially becomes an Avenger, whilst the Avengers continue their foray with the Absorbing Man. George Perez and Terry Austin did the cover. [3/20]

CONAN THE BARBARIAN No. 99, June. "Devil-Crabs Of The Dark Cliff" is by Roy Thomas, John Buscema and Ernie Chan. Conan, Belit and company raid the land of the devil-crabs for treasure, and what do they get for their trouble...? Buscema

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and Chan did the cover. [3/20]

GODZILLA No. 23, June. "The King Once More" is by Doug Moench, Herb Trimpe and Dan Green. Godzilla returns to New York and meets The Avengers. (I'll bet you thought I was gonna say this is the penultimate issue just to show that I know what penultimate means. See how wrong you can be?) Trimpe and Al Milgrom did the cover. [3/20]

THE INCREDIBLE HULK No. 236, June. "Kill Or Be Killed" is by Roger Stern, Sal Buscema and Mike Esposito. Machine Man and The Hulk level the suburbs of Central City in their battle. Al Milgrom did the cover. [3/20]

MARVEL TALES No. 104, June. Reprinted from AMAZING SPIDER-MAN #127 is "The Dark Wings Of Death" by Gerry Conway, Ross Andru, Frank Giacoia and Dave Hunt. The cover is by John Romita. [3/20]

POWER MAN No. 57, June. "Pharoahs On Broadway" is by Mary Jo Duf-

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fy, Trevor Von Eeden and Frank Springer. Some of the X-Men come to help Iron Fist and Power Man fight the Living Monolith. Bob Layton did the cover. [3/20]

X-MEN No. 122, June. "Cry For The Children" is by Chris Claremont, John Byrne and Terry Austin. The X-Men are back home at last -- and things are better than usual. The mystery of Professor X builds while Storm traces her roots in Harlem. Power Man guest stars. Cockrum and Austin

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did the cover. [3/20]

THE DEFENDERS No. 72, June. "Up From The Sky" is by Ed Hannigan, Herb Trimpe and Fred Kida (but not Jimi Hendrix). More weirdness in Tunnelworld as it's the Defenders versus Lunatik. Trimpe and Al Milgrom did the cover. [3/27]

FANTASTIC FOUR No. 207, June. "Might Of The Monocle" is by Marv Wolfman, Sal Buscema and Joe Sinnott. Spider-Man's first job with the Daily

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Globe (see this month's AMAZING SPIDER-MAN) leads him into battle with the Human Torch. Keith Pollard and Sinnott did the cover. [3/27]

IRON MAN No. 123, June. "Casino Fatale" is by David Michelinie, John Romita, Jr. and Bob Layton. Tony Stark attempts relaxation in the resort casinos of Atlantic City, but Whiplash, The Melter and Blizzard upset his plans. Bob Layton did the cover. [3/27]

MARVEL PREMIERE No. 48, June. "The Price Of A Heart" is by David Michelinie, John Byrne and Bob Layton. The new Ant-Man faces Darren Cross for the life of a little girl. Bob Layton did the cover. [3/27]

MARVEL TEAM-UP No. 82, June. "No Way To Treat A Lady" is by Chris Claremont, Sal Buscema and Steven Leialoha. Spider-Man teams with the Black Widow -- or a third grade teacher. One of them gets shot. Rich Buck-

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ler and Bob McLeod did the cover. [3/27]

MASTER OF KUNG FU No. 77, June. "Weapons" is by Doug Moench, Mike Zeck and Gene Day. Shang-Chi fights Zaran, the Weapons Master on a moving train in Scotland. Zeck did the cover. [3/27]

SGT. FURY No. 152, June. Reprinted from #57 is "The Informer" by Gary Friedrich, Tom Sutton and John Severin, who did the cover. [3/27]

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THE SPECTACULAR SPIDER-MAN No. 31, June. "Till Death Do Us Part" is by Bill Mantlo, Jim Mooney and Frank Springer. This one features the rather gruesome end of the Carrion story. Bob Layton and Klaus Janson did the cover. [3/27]

STAR WARS No. 24, June. "Silent Drifting" is by Mary Jo Duffy, Carmine Infantino and Bob Wiacek. Princess Leia relates a heretofore untold story about Obi Wan Kenobi in his

ST Pocket Checklist

March 1979

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- ☐ THOR #284
- ☐ WHAT IF? #15
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- ☐ CREEPY #107
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- ☐ HEAVY METAL #25 [V2#12]
- ☐ NATIONAL LAMPOON [V2#9]

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- ☐ BATMAN #312
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- ☐ WAR #13
- ☐ WAR #14

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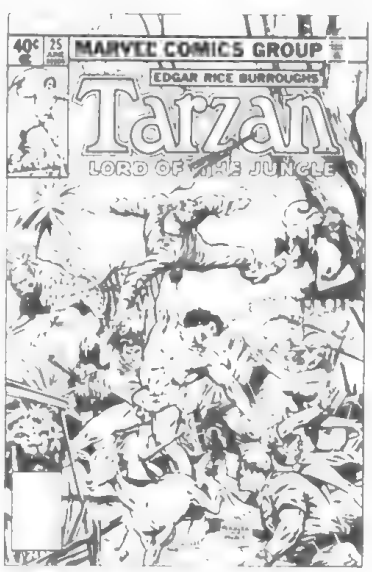
days before the Empire. Infantino and Wiacek did the cover. [3/27]

TARZAN No. 25, June. "The Wages Of Fear" is by Bill Mantlo, Sal Buscema and Bob Hall. Tarzan returns to his jungle and meets The Philosopher Monkey. He and Jane are taken prisoner. Rich Buckler and Bob McLeod did the cover. [3/27]

WHAT IF? No. 15, June. "What If Four Other People Became Nova?" is by Marv Wolfman, Carmine Infantino and Joe Rubinstein; Walt Simonson and Bob Wiacek; Ross Andru and Mike Esposito; George Perez and Tom Palmer; and Sal Buscema and Joe Sinnott. Well... the book might still be in existence. Validarr and Joe Sinnott did the cover. [3/27]



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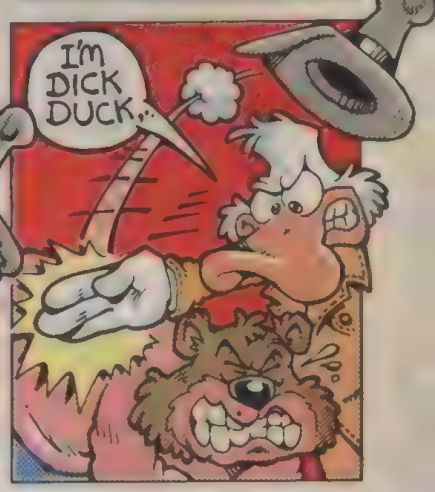
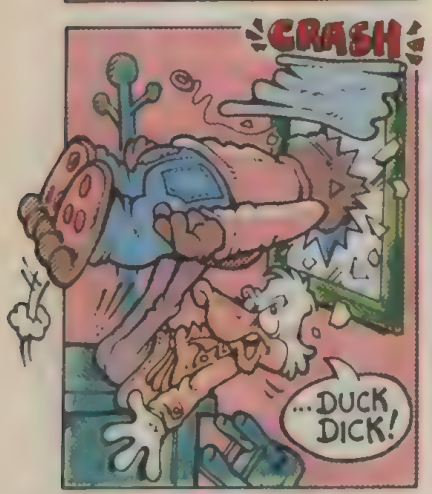
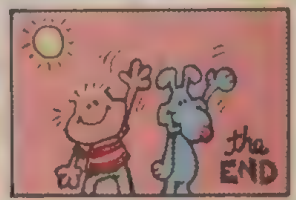
DICK DUCK, DUCK DICK

by Jim Engel







MODESTY BLAISE
by Peter O'Donnell & Enrique Romero

MODESTY BLAISE
by PETER O'DONNELL
THE HIDE-AND-SEEK BATTLE IN THE GHOST TOWN GOES ON
THAT'S TWO... I WONDER 'OW MANY JACKO'S GOT?
Romero
DAVEY BACKS THE JEEP OUT OF THE SHATTERED WALL OF THE HOUSE... JUST AS ONE OF KORZON'S MEN TURNS THE
2613

MODESTY BLAISE
by PETER O'DONNELL
DAVEY TURNS HIS HEAD, TO LOOK STRAIGHT INTO THE ROUND BLACK EYE OF THE RIFLE-BARREL
BUT BEFORE THE TRIGGER CAN BE SQUEEZED—
That was a bit close! I don't like to COMPLAIN, but couldn't you have SHOT him quicker?
Too noisy—now get ready, you know what to do
2614

MODESTY BLAISE
by PETER O'DONNELL
WHAT? ARE YOU CRAZY, KORZON?
I'M JUST TELLING YOU WE'RE DOWN TO FOUR MEN — THESE FOUR
... THE REST ARE EITHER OUT COLD OR I CAN'T EVEN FIND THEM!
THERE'S BLAISE!
KILL HER!
2615

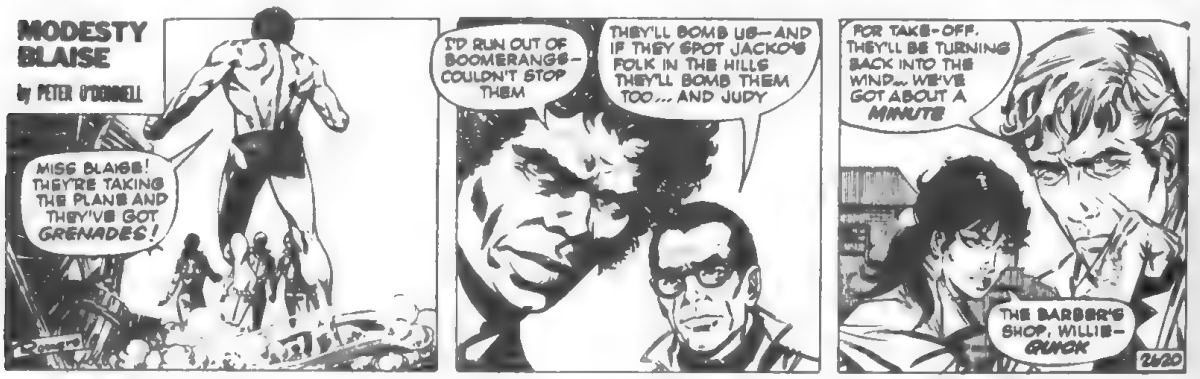
MODESTY BLAISE
by PETER O'DONNELL
A HASTY SHOT GOES WIDE, AND THEN MODESTY DISAPPEARS INTO THE SALOON...
GET AFTER HER!
...AND HEADS FOR THE WINDOW AT THE FAR END, TO THE SOUND OF GROANING TIMBERS
WILLIE WASN'T KIDDING — THIS PLACE IS READY TO COLLAPSE...
DAVEY IS WAITING AT THE BACK
EXIT MISS B. AIGE, HOTLY PURSUED WE HOPE, AND COLLINS SPRINGS SMOOTHLY INTO ACTION... WE ALSO HOPE
2616

The Menomonee Falls Gazette

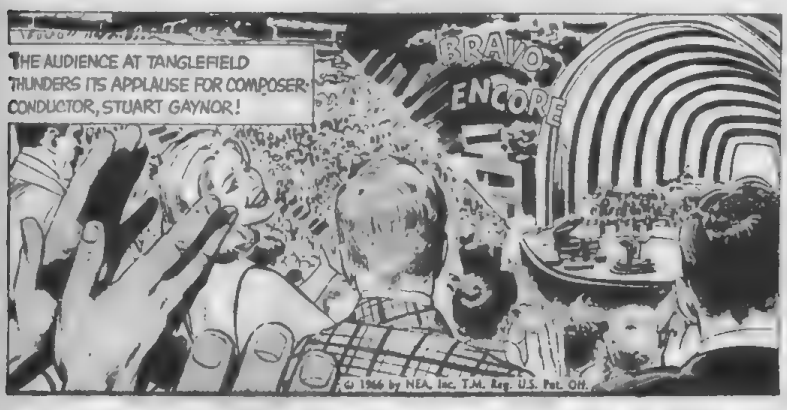
MODESTY BLAISE
by PETER O'DONNELL
DAVEY GUNS THE JEEP AND HITS THE CORNER SUPPORTS OF THE RICKETY SALOON ONCE. TWICE...
FEEL THE WHOLE BUILDING
IT'S COMING DOWN—!
AND WILLIE OBSERVES...
BLIMEY! THAT'S MODESTY'S HANDWRITING...
2617

MODESTY BLAISE
by PETER O'DONNELL
FROM BENEATH THE DEMOLISHED SALOON COMES YELLS FOR HELP
WHAT 'APPENED, PRINCESS?
I LED A BUNCH OF THEM THROUGH THE SALOON...
...AND DAVEY KNOCKED IT DOWN WITH THE JEEP
IT WAS A BEAUTIFUL FEELING, WILLIE. I'M DRUNK WITH POWER — HAS ANYONE SEEN DAMION AND KORZON?
GET IN, AND START PRIMING THOSE GRENADES — WE'RE GOING TO BOMB THAT BITCH AND HER FRIENDS!
2618

MODESTY BLAISE
by PETER O'DONNELL
WHERE'S JACKO?
WENT TO PICK UP SOME MORE BOOMERANGS FROM WHERE WE LEFT 'EM IN THE BARBER'S SHOP—
LISTEN!
THAT'S OUR AIRPLANE!
DAMION AND KORZON PULLING OUT... WE MUST HAVE DOWNED ALL THEIR MEN... BUT WOULD THEY JUST GIVE UP LIKE THAT?
2619


MODESTY BLAISE
by PETER O'DONNELL
MISS BLAISE! THEY'RE TAKING THE PLANS AND THEY'VE GOT GRENADES!
I'D RUN OUT OF BOOMERANGS — COULDN'T STOP THEM
THEY'LL BOMB US — AND IF THEY SPOT JACKO'S FOLK IN THE HILLS THEY'LL BOMB THEM TOO... AND JUDY
FOR TAKE-OFF, THEY'LL BE TURNING BACK INTO THE WIND... WE'VE GOT ABOUT A MINUTE
THE BARBER'S SHOP, WILLIE — QUICK
2620

BEN CASEY
by Neal Adams


THE AUDIENCE AT TANGLEFIELD THUNDERS ITS APPLAUSE FOR COMPOSER-CONDUCTOR, STUART GAYNOR!
BRAVO
ENCORE
© 1966 by NEA, Inc. T.M. Reg. U.S. Pat. Off.

BATMAN
by Bob Kane

MY UNHAPPY FRIEND, YOU WISH TO DIE... WELL, SHAKE HANDS WITH DEATH!
QUITE THE KIDDER, AREN'T... AAGH!
SO, I HAVE BROUGHT PEACE TO HIS TORMENTED SOUL!
THE WORLD HAS MANY UNHAPPY PEOPLE WHO WOULD BE BETTER OFF DEAD! I HAVE THE GIFT- I CAN BRING THEM RELEASE! YES... WHY NOT?!

ANY NEWS OF THE PROFESSOR?
THAT RADIUM PROFESSOR... KILLED A MAN ON GOTHAM BRIDGE!
NOT YET, BATMAN...
IT'S THE PROFESSOR'S WORK! I SEE THAT TELLTALE GLOW WHERE HE TOUCHED THE VICTIM'S SKIN WITH HIS RADIUM HAND!
THERE'S A NOTE...

THE PROFESSOR IS REALLY MAD NOW! HE IMAGINES HE IS A PUBLIC BENEFACTOR WHO MUST BRING "MERCIFUL DEATH" TO UNHAPPY PEOPLE!
SO MANY PEOPLE ARE UNHAPPY. THEY WORRY ABOUT RENT... BILLS... SICKNESS... LOVE...
AND THEIR FUTURE... FRUSTRATED DREAMS... JOBS...
WITH THAT MADMAN ON THE LOOSE, EVERY PERSON IN GOTHAM IS A POTENTIAL MURDER VICTIM! WE MUST WARN THE PEOPLE!

WE INTERRUPT THIS PROGRAM TO BRING YOU A SPECIAL POLICE ALARM...
ATTENTION! BE ON THE LOOKOUT FOR PROFESSOR ZACHARY KNELL! HE HAS ABSORBED ENOUGH RADIUM TO KILL UPON CONTACT!
...THIS MAN IS DANGEROUS! HE THINKS IT IS HIS DUTY AS A PUBLIC BENEFACTOR TO BRING MERCIFUL DEATH TO UNHAPPY PEOPLE! BE ON GUARD! WATCH FOR A MAN WHO GLOWS IN THE DARK!

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ANOTHER UNHAPPY SOUL!
HELP THE BLIND!
HELP THE BLIND
I'LL HELP YOU— TO THE PEACE OF DEATH!
AAGHH!
I SAW HIM! I SAW HIM! A MAN... GLOWING IN THE DARK! HELP! POLICE! IT'S PROFESSOR RADIUM!
LATER... IN A DESERTED BUILDING...
MY RADIUM GLOW EXPOSES ME AT NIGHT! SO I'LL GO OUT ONLY IN DAYLIGHT—TO BRING MERCIFUL DEATH TO UNHAPPY HUMANS!

LEST THEY APPEAR UNHAPPY, AND ATTRACT PROF. RADIUM, THE PEOPLE OF GOTHAM CITY MUST LAUGH, SMILE, PRETEND LIFE IS ROSY...
PROFESSOR RADIUM STILL AT LARGE!
I LOST A FORTUNE ON THE STOCK MARKET TODAY! HA! HA!
ME, TOO! HA! HA!
MY BOSS FIRED ME TODAY! HA! HA!
MOMMY, I DROPPED MY LOLLYPOP! WA-WAA-AAA!
HUSH! I'LL BUY YOU ANOTHER! LAUGH... DON'T CRY... FOR GOODNESS SAKE... LAUGH! HA! HA!
GOTHAM
PROF. RADIUM KILLS AGAIN!
AH, ANOTHER SAD CASE REPORTED! A MAN WHO IS UNHAPPY BECAUSE HIS BUSINESS FAILED! POOR SOUL... I'LL JOT HIS NAME DOWN WITH THE OTHERS IN MY BLACK BOOK!

ROBIN, I HAVE SOMETHING HERE THAT WILL LEAD US TO PROFESSOR RADIUM—A GEIGER COUNTER—A METER THAT DETECTS RADIUM EMANATIONS!
I GET IT! BUT WON'T THE RADIUM IN HOSPITALS THROW US OFF THE BEAM?
HOSPITAL RADIUM IS SHIELDED BY LEAD CONTAINERS WHICH STOP ALL RAYS—BUT THE PROFESSOR ISN'T!
NOW WE'RE GOING TO CIRCLE GOTHAM AND SEE IF WE GET THE SIGNAL THAT WILL REVEAL THE PROFESSOR'S HIDEOUT!

ANY RADIUM SIGNALS ON THE GEIGER COUNTER YET?
NO LEAD TO PROFESSOR RADIUM SO FAR!
CLICK... CLICK... CLICK... CLICK
WAIT... THE METER'S REGISTERING! IT'S GETTING STRONGER!
TAKE 'ER DOWN, ROBIN! PROFESSOR RADIUM'S HIDING SOMEWHERE IN THE AREA JUST BELOW US!

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POPEYE by E.C. Segar

YES, MR. HOLSTER I GAVE POPEYE THE AIR PLENTY - NOW I CAN DANCE IN PEACE
FINE !!
LITTLE SWEE'PEA - LITTLE SWEE'PEA
LOVES ME - LOVES ME NOT - ETC -
ETC — ETC - LOVES ME NOT
I CAN'T STAN' IT NO LONGER ON ACCOUNT OF I KIN NOT BE HAPPY WITHOUT OLIVE OYL
SCORNED. OOOO !!
SCORNED BY A WOMAN - AND SHE TURNED ME DOWN FOR A BLASTED GAMBLER
I WONDER IF SHE LOVES ME A LITTLE BIT
ETC — ETC - LOVES ME —
I DIDN'T KNOW THAT A CACTUS EVER SHED ALL ITS NEEDLES
IT BEATS ME! WE'VE PASSED ACRES OF 'EM WITHOUT NEEDLES
LOVES ME NOT!
WELL - I'LL BE !!
CLAP CLAP CLAP
POOEY
(SHE LOVES ME - LOVES ME NOT - SHE DO - SHE DON'T - DO DON'T - DO DON'T...)
ARF! ARF!
LOVES ME !!

The Menomonee Falls Gazette

BOP
BOP
BOP
BOP
BLA
I'M THROUGH WITH YA-UMERSTAN?- IF WE KIN NOT BE FRENS, THEN WE'LL BE EMENIES
YOU CAN'T DO THIS!
I SEZ, STAN' STILL- I WANTS TO TALK! STAN' STILL!
AN' I DON'T HAVE TO GRUNT NEITHER
POOEY! YOU CAN'T DANCE! I KIN DO ANY-THING YOU KIN
POOEY!! WHY SHOULD I WEEP OVER JUS ONE WOMAN WEN THEY'S MILLINGS OF FISH IN THE SEA?
YES HE HAS
HE'S BEEN PESTERING YOU, EH?

SUPERMAN by Siegel & Shuster

BUT, CHIEF, THIS STORY'S IMPOSSIBLE! KEEP THIS EDITION OFF THE STREET IF YOU WANT TO AVOID A LAWSUIT! SUPERMAN COULDN'T BE AUBREY JONES!
DAILY PLANET EXTRA! SUPERMAN'S SECRET REVEALED!!!
DON'T TELL ME YOU'RE JEALOUS BECAUSE LOIS SCOOPED YOU, CLARK.
BESIDES, WHAT DO YOU KNOW ABOUT IT? WHY CAN'T SUPERMAN BE AUBREY JONES?
HE CAN'T, BECAUSE --WELL--
I--I'M JUST CERTAIN THAT SUPERMAN WOULDN'T BE INTERESTED IN ANYONE LIKE ALINE, WAIL!
JUST BECAUSE HE'S SUPERMAN! HMPH...THERE'S NO ACCOUNTING FOR TASTES.
WHAT CAN I DO? I CAN'T TELL THEM WHO SUPERMAN REALLY IS WITHOUT GIVING AWAY MY OWN IDENTITY!

ONLY ONE WAY TO STRAIGHTEN OUT THIS JONES-WAIL-SUPERMAN MIX-UP. AND THAT'S FOR SUPERMAN TO SEE THE PRINCIPALS HIMSELF.
THE WAIL HOUSE--AND THAT'S AUBREY JONES LEAVING NOW. MAYBE I OUGHT TO SHADOW HIM FOR A WHILE BEFORE ASKING QUESTIONS, UNTIL I SEE HOW HE'S CONNECTED WITH THIS SUPERMAN BUSINESS.
FINALLY MANAGED TO GET AWAY. WHAT A BORE. NOW TO SEE SAM SEVEN AND PERSUADE HIM TO GIVE ME A LITTLE MORE TIME.
SAM SEVEN--THE NOTORIOUS NIGHT CLUB OWNER!
WHAT'S SOCIALITE AUBREY JONES GOT TO DO WITH A SHADY CHARACTER LIKE SAM SEVEN? FINDING OUT SHOULD PROVE INTERESTING!

NO NEED TO FOLLOW HIM. A LITTLE SUPER HEARING SHOULD TELL ME WHAT JONES'S BUSINESS IS WITH A SHADY BIRD LIKE SAM SEVEN.
LUCKY
WELL, JONESY--YOU READY TO PAY ME THAT TEN GRAND YOU LOST AT ROULETTE?
I'VE GOTTA HAVE MORE TIME, SAM, AFTER ALL, I CAN'T RUSH THE GAL INTO MARRIAGE TOO FAST.
...'S LET FOR A MONTH FROM NOW. SO YOU'LL HAVE TO WAIT.
...UT IF YOU PULL A FAST ONE, JONESY--REMEMBER--I PLAY FOR KEEPS!
--TIME OUT FOR A FLASH FROM THE DAILY PLANET PRESS-ROOM! SUPERMAN'S IDENTITY HAS FINALLY BEEN REVEALED. HE IS NONE OTHER THAN AUBREY JONES, SOCIALITE, WHO...
HUH...!?!
YOU!

--ESTABLISHING BEYOND DOUBT THAT SUPERMAN AND AUBREY JONES, FIANCÉ OF LOCAL HEIRESS, ARE ONE AND THE SAME...
YOU--YOU'RE SUPERMAN!
BUT--BUT IT'S CRAZY! I'M NOT, I TELL YOU!
YOU THINK I'D MARRY THAT DIZZY HEIRESS TO PAY OFF MY GAMBLING DEBTS IF I WERE SUPERMAN?
I DUNNO. MAYBE YOU HAD YER OWN REASONS FER STRINGIN' ME ALONG.
BUT I'VE BEEN ON THE LEVEL WITH YOU AIN'T I? THEM ROULETTE WHEELS IS ALL HONEST. SEE? OF COURSE, I KNOW IT AIN'T EXACTLY LEGAL, BUT WHO GETS HOIT BY A LITTLE GAMBLIN'? TELL ME THAT.
SO SAM'S BEEN RUNNING AN ILLEGAL GAMBLING SET UP, EH? I'LL ATTEND TO THAT PRESENTLY. BUT WHAT A HOWL--TOUGH SAM IS SCARED GREEN OF JONESY.

JONESY--MAYBE YOU'RE SUPERMAN AND MAYBE YOU AIN'T IF YOU ARE, I'M IN DUTCH. IF YOU AIN'T--WELL--I GOTTA MAKE SURE. I CAN'T STAND THE SUSPENSE!
SAM--NO! NOT THAT.
DON'T SHOOT! I'M NOT SUPERMAN, I TELL YOU!
--AND SINCE HE ISN'T SUPERMAN, SUPERMAN HAD BETTER DO SOMETHING OR HE WON'T EVEN BE JONES!
JONES TREMBLES! SAM FIRES! SUPERMAN LEAPS! AND SUPER-SPEED DEFLECTS THE FATAL SHOT!
I JUST GOTTA KNOW FER SURE!
THE BULLET--ON THE FLOOR! IT MUSTA BOUNCED RIGHT OFFA YOU! YOU ARE SUPERMAN!!

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HE IS SUPERMAN! I GOTTA GET OUTA HERE!
HE-HE SHOT STRAIGHT AT ME—AND—AND THE BULLET MUST HAVE BOUNCED OFF ME!
AND THAT CRAZY NEWSFLASH OVER THE RADIO SAYING I'M SUPERMAN... I'M HAVING HALLUCINATIONS... OUGHT TO SEE A DOCTOR...
NOW THAT I KNOW JONES HAD NOTHING TO DO WITH LOIS'S FALSE SUPERMAN STORY, I MAY AS WELL SETTLE HIS DOUBTS.
BUT—BUT MAYBE MY MEMORY'S GONE, MAYBE I REALLY AM SUPERMAN!
ON THE CONTRARY—I'M SUPERMAN!
IF YOU'RE SUPER-MAN, THEN I CAN'T BE CLARK KENT AND YOU MUSTN'T BE SAM SEVERN, EITHER. BUT WHY'D YOU WANT THE STORY I'M SUPERMAN?
REMIND ME TO ASK MY FAVORITE GIRL REPORTER, LOIS LANE.
BUT IF WE MAKE A JOINT APPEARANCE AT THE DAILY PLANET OFFICE, WE CAN SQUASH THIS MIX-UP BEFORE IT SPREADS TOO FAR.
JUST A MOMENT, SUPERMAN. NOT SO FAST. DID YOU SAY LOIS LANE WROTE THE STORY?
BECAUSE IF THAT'S THE CASE, I'M NOT GOING TO THE PLANET WITH YOU.
NOW LOOK—I'VE LITTLE PATIENCE WITH A SCOUNDREL WHO MARRIES FOR MONEY TO PAY HIS GAMBLING DEBTS. I'LL JUST TAKE YOU!
NO, YOU WON'T—UNLESS YOU WANT ME TO SUE THE NEWSPAPER AND WRECK THE CAREER OF YOUR FAVORITE REPORTER, LOIS LANE. YOU SEE—I'VE DECIDED TO TRY PLAYING SUPERMAN FOR A WHILE.
11-16
EXPOSE ME AND I'LL SUE THE DAILY PLANET FOR SAYING THAT I'M SUPERMAN. AND THAT WON'T BE SO GOOD FOR LOIS LANE, EITHER. SO BETTER KEEP MUM FOR A WHILE, CHUM!
YOU—YOU SCOUNDREL!
THE WEASEL. HE'S GOT ME ON A SPOT. JUST THE SAME, I CAN'T LET HIM GO TOO FAR. SO I'LL KEEP AN EYE ON HIM. I'VE A HUNCH HE MAY NOT FIND IT PLEASANT PLAYING SUPERMAN FOR LONG!
LOOK—THE SAME AS THE PICTURE IN THE PAPER. IT'S SUPERMAN!
HEY, MA—THAT GUY'S AUBREY JONES—SUPERMAN!
OH—SUPERMAN! I MUST GET HIS AUTOGRAPH!
OH-OH—I'D BETTER GET OUT OF HERE!
EXTRA!
SUPERMAN—YOU DIDN'T SIGN MY AUTOGRAPH BOOK!
QUICK, HORACE—MAYBE YOU CAN GET HIM TO MOVE THAT HEAVY TRUNK UP TO THE ATTIC.
HAVE TO GET OFF THE STREETS BEFORE THEY TEAR ME TO PIECES!
MR. AUBREY JONES ISN'T FINDING IT SO PLEASANT PLAYING MY PART. HE'LL SOON BE READY TO BEG THE PLANET TO PRINT A RETRACTION OF THE STORY THAT HE'S SUPERMAN.
WHEW! GUESS I SHOOK 'EM, ALL RIGHT. BUT I'M NOT DISCOURAGED. I'LL FIND A WAY OF MAKING THAT NEWSPAPER STORY PAY OFF YET!
BY THREATENING TO SUE THE DAILY PLANET FOR LOIS' STORY THAT HE IS SUPERMAN, AUBREY JONES HAS STOPPED THE REAL SUPERMAN FROM REVEALING THE TRUTH ...
MAYBE I CAN FIND A CAB ON THE OTHER SIDE OF METROPOLIS BRIDGE. IT'S MY ONLY CHANCE TO GET HOME WITHOUT BEING MOBBED BY CURIOSITY SEEKERS AGAIN!
LOOKS AS IF A CAR JUST WENT OVER!
THERE IT GOES—INTO THE WATER! AND ALL BECAUSE OF A BLOW OUT!
I'VE GOT TO TRY SAVING 'EM!
HEY—WHAT HAPPENED?
WHY—IT'S GUYS AUBREY JONES! HE'S SUPERMAN! HE'LL SAVE 'EM!

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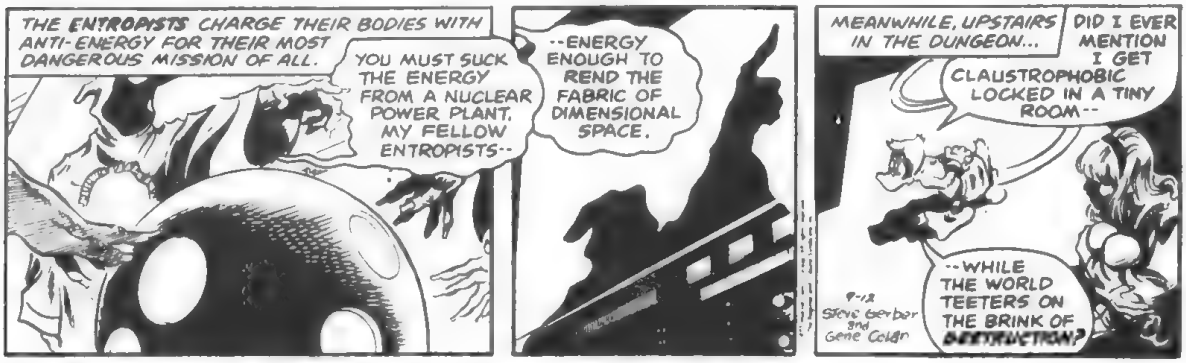
HOWARD THE DUCK
by Steve Gerber & Gene Colan


THE ENTROPISTS CHARGE THEIR BODIES WITH ANTI-ENERGY FOR THEIR MOST DANGEROUS MISSION OF ALL.
YOU MUST SUCK THE ENERGY FROM A NUCLEAR POWER PLANT, MY FELLOW ENTROPISTS--
--ENERGY ENOUGH TO REND THE FABRIC OF DIMENSIONAL SPACE.
MEANWHILE, UPSTAIRS IN THE DUNGEON...
DID I EVER MENTION I GET CLAUSTROPHOBIC LOCKED IN A TINY ROOM--
--WHILE THE WORLD TEETERS ON THE BRINK OF DESTRUCTION?
9-13 Steve Gerber and Gene Colan

WE GOTTA GET OUTTA HERE!!
WE CAN'T JUST SIT HERE WHILE THE ENTROPISTS DESTROY THE WORLD!
RIGHT! LET'S BOTH BREAK OUR SHOULDERS HURLING THEM AGAINST STEEL DOORS.
LET'S PANIC! LET'S BLOW OUR COOL! AND ABOVE ALL, LET'S NOT THINK!
Steve Gerber and Gene Colan
OKAY, OKAY --YOU MADE YOUR POINT.
WISH I HAD A CIGAR...!

YOUR CIGAR IS JUST A CRUTCH! NICOTINE CONSTRICTS THE BLOOD VESSELS--
--SO IT'S IMPOSSIBLE TO THINK BETTER WITH A CIGAR!
;waaaugh; THANK YOU, MS. SURGEON-GENERAL!
BESIDES, IF I'D KNOWN YOU WANTED TO ESCAPE, I COULD HAVE DONE IT ALL ALONG.
SO WHAT'S STOPPIN' YA, HOUDINI?
Steve Gerber and Gene Colan 9-14
EE-EEEEE
;YOW;

EEEEEEEE
;HA HA; BEV, YER A SCREAM! THAT'S THE OLDEST TRICK IN THE WORLD!
NOBODY'S STUPID ENOUGH TA--
Steve Gerber and Gene Colan 9-15
WHAT IS IT -- WHAT'S WRONG?
WHAT OBSCENITIES HAS THIS FOWL CREATURE PERPETRATED ON YOUR PERSON?
SONUVAGUN-- IT WORKED!
SQUISHHH
HERE'S MUD IN YER EYE, PAL!
LOOKS LIKE SOMEBODY BEAT ME TO IT!

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I DON'T GET IT-- I PUNCHED THE GUY IN THE MOUTH AND STRUCK OIL!
WHO'S UNDER THAT COWL, THE CLEARASIL POSTER CHILD?
;GASP:
YES!
SO...YOU'VE DISCOVERED MY TERRIBLE SECRET!
Steve Gerber and Gene Colan 9-16
I WAS HEAD OF A MAJOR OIL COMPANY-- CREATING ARTIFICIAL FOSSIL FUELS--
--BOMBARDING DEAD COWS WITH GAMMA-RADIATION!
THE EXPERIMENT LITERALLY BLEW UP IN MY FACE!

WHEN THE OIL COMPANY SAW WHAT I'D BECOME, THEY REALIZED I'D BE--
-- WELL, A PUBLIC RELATIONS PROBLEM.
THEY SENT ME INTO EXILE WITH A HANDSOME STIPEND AND AN UGLY FACE.
AS IF MONEY COULD REPLACE MY SOCIAL LIFE!
DID YA CONSIDER CALLIN' RALPH NADER --OR MAYBE HELENA RUBINSTEIN-- INSTEAD O' DESTROYIN' THE WORLD?

TRAPPED IN A WORLD HE NEVER MADE
HOWARD THE DUCK
Steve Gerber and Gene Colan
HIS EARLIEST APTITUDE TESTS REVEALED HOWARD BEST SUITED TO BE A MORTICIAN.
BUT HIS OWN CAREER GOALS LED HIM IN OTHER LESS SECURE DIRECTIONS.
MINSTREL, PUBLICIST, HARDHAT-- HE'S BEEN ALL OF THESE.
BUT MOSTLY, DUE TO HIS TRUCULENT TONGUE, HIS ABRASIVE WIT, AND HIS LOW TOLERANCE FOR OCCUPATIONAL ABASEMENT...
JOB AGENCY
JANITOR
FILLED
...HE'S BEEN UNEMPLOYED.

I EXPLORED EVERY ALTERNATIVE!
I CONTACTED THE TV NETWORKS-- WHO DIDN'T WANT TO ENDANGER THEIR GASOLINE ADVERTISING!
I WROTE MY CONGRESSMAN -- WHO WAS ON THE OIL LOBBY PAYROLL!
I TRIED EVERY CONCEIVABLE AVENUE-- AND DOORS SLAMMED IN MY FACE THAN A MAGAZINE SALESMAN!
THE WORLD DOES NOT WISH TO BE SAVED! MAN IS UNPREPARED FOR THE INCONVENIENCE OF TRUTH
FINITE RESOURCES LIMITS TO GROWTH... MAN DOESN'T CARE TO KNOW...!
PSST, HEY!
GOTCHA!
ONLY ONE MEANINGFUL COURSE WAS LEFT TO FOLLOW!

HIT THE BUTTON, TOOTS! LOCK THE DRIP INSIDE!
KRAM
HOWARD.. DO YOU SUPPOSE HE'S RIGHT? ARE WE RUSHING BLINDLY TOWARD DESTRUCTION?
WHAT DU MEAN "WE"... HUMAN?
ALL I KNOW IS, THE IDEA'S TA OPEN UP OPTIONS, NOT OBLITERATE 'EM.
STOP WHERE YOU ARE!!
WHAT HAVE YOU DONE WITH OUR LEADER?
NOTHIN' PERMANENT, KID! WE JUST SORTA CONTAINED THE OIL SPILL.

STAR HAWKS
by Ron Goulart & Gil Kane

REX HITS A DEAD END, TURNS TO FACE THE NIGHTMEN...
..FLESH..
KILL AND EAT...
KILL THEM...
ZERA TOLD ME ABOUT YOUR HABITS, FELLAS..
...SO I DON'T SUPPOSE WE CAN NEGOTIATE A PEACEFUL SETTLEMENT
KANE • GOULART
1-23

The Menomonee Falls Gazette

ZERA GRABS REX'S LIGHTGUN AND SHINES IT ON THE DARK-LOVING NIGHTMEN...
THEY'RE NOT USED TO LIGHT!
THEY USUALLY SHUN IT!
GLAD YOU CAME TO WHEN YOU DID... YOU OKAY?
YES. YOU NEEDN'T WORRY ABOUT ME
KANE GILLIAT
1-25
LET'S HOPE THIS LIGHT HOLDS OUT UNTIL WE GET CLEAR OF THESE CAVERNS
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THE LIGHT'S KEEPING THEM BACK, ZERA!
NOW WHERE'S THAT ESCAPE TUNNEL?
NOT FAR, REX... A QUARTER OF A MILE FROM HERE, AT MOST.
THEY RUN...
STOP THEM...
MUST KILL...
I'VE GOT A HUNCH...
...IT'S GOING TO BE A VERY LONG QUARTER MILE.
KANE GILLIAT
1-26
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STAR HAWKS
by Ron Goulart & Gil Kane

ELSEWHERE, TORBIN IS BEING MARCHED ACROSS THE HOT, HAZY FARMLAND...
DOESN'T THE IDEA OF A REUNION WITH GENERAL ZAKAR CHEER YOU UP, OLD TORBIN?
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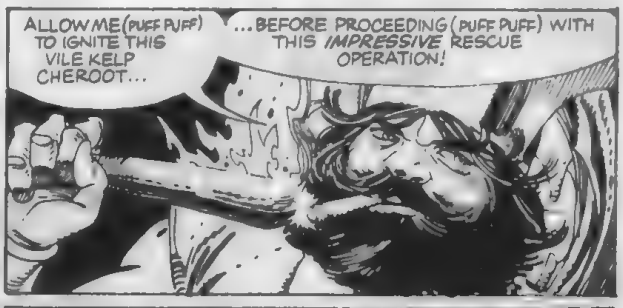
DON'T THINK THIS LIGHT-GUN'S GOING TO HOLD OUT, ZERA
YOU RUN AND I'LL SEE IF...
KANE GILMORE
1-28
WE'RE ALMOST TO THE ESCAPE TUNNEL, REX



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DESPITE ADVANCING YEARS AND WHAT SOME SIMPLETONS MISTAKE FOR GALLOPING SENILITY...
...SHATTERBOX' AIM IS TRUE, HIS EYE AMAZINGLY KEEN!
I'M ALSO AN AWFULLY GOOD ORGANIZER!
ALL RIGHT, CREW KEEP THESE ILL-MANNERED NIGHTMEN AT BAY WHILST WE HOTFOOT IT OUT OF HERE!
IS THIS GUY ONE OF YOUR REBELS, ZERA?
SHATTERBOX ISN'T EXACTLY A REBEL. HE'S MORE A...
A MAN OF VISION, MY DEAR! A DAUNTLESS CHAMPION, AN ENTREPRENEUR!
WITH ALL MY QUALITIES I SHOULD BE A NATIONAL HERO... IF IT WEREN'T FOR AN UNFORTUNATE INTEREST IN MAKING A FAST BUCK.
DAYLIGHT FINALLY... THINGS ARE LOOKING BETTER, ZERA
NOT REALLY!
HAVE YOU FORGOTTEN YOU ALLOWED TORBIN TO BE CAPTURED?
KANG QUIART 1-29
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DRIVE THOSE NITWIT NIGHTMEN DEEP INTO THEIR CAVES, LADS!
THEN FOLLOW US TO OUR NEW AND SPACIOUS STRONGHOLD!
KANE QUIART 1-30
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WE WERE LUCKY TO GET OUT OF THERE, ZERA. SO DON'T START...
WE GOT OUT! BUT TORBIN DIDN'T!
YOU FORGET HE ORDERED US TO RUN IN ORDER TO SAVE THE MISSION...
YOU DIDN'T HAVE TO OBEY...
IF YOU WEREN'T SUCH A COWARD, REX, WE MIGHT...
I TRULY LOVE THESE ROMANTIC BOY-GIRL EXCHANGES, KIDS...
...BUT WHAT WE HAVE TO DO NOW IS SCRAM!

STAR HAWKS
by Ron Goulart & Gil Kane

ZERA, HOW DOES SHATTERBOX FIT INTO...
I DON'T THINK MY AFFAIRS ARE ANY OF YOUR...
IF YOU TWO TURTLE DOVES WILL CEASE SQUABBLING, I'LL EXPLAIN EVERYTHING SWIFTLY AND CONCISELY!
THOUGH I'VE BEEN DUBBED A CONMAN, I AM ACTUALLY A BUSINESS GENIUS...
...WHEN I FOUND MY PARTICULAR GENIUS COULDN'T FLOURISH UNDER GENERAL ZAKAR, I JOINED THE REBELS!
WITH THE AID OF MY AMAZING SPY NETWORK I LEARNED YOU WERE HEADING FOR AN AMBUSH, ZERA!
I RUSHED TO THE RESCUE AND DEFTLY SNATCHED YOU FROM THE JAWS OF DEATH!
SINCE YOUR OLD CAMP IS NO LONGER SAFE, WE'VE MOVED TO THIS ONE
YOU'LL FIND THE ACCOMMODATIONS FIRST RATE! I DESIGNED THEM MYSELF!
1-31
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SHATTERBOX HAS GUIDED REX AND ZERA TO THE MOUNTAIN CAMP...
AWESOME, ISN'T IT? A REBEL STRONGHOLD, DESIGNED WITH EXCELLENT TASTE! BY ME.
NOT ONLY IS THIS HIDEAWAY HANDSOME, IT'S VIRTUALLY IMPREGNABLE!
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YOU SHOULD BE SAFE HERE, ZERA.
BUT I CAN'T REST UNTIL WE FIND OUT WHAT HAPPENED TO TORBIN!

The Menomonee Falls Gazette

THE REGIME WON'T KILL TORBIN WILL THEY?
NOT AT ONCE, NO. THEY'LL TORTURE HIM FIRST!
KANE GOUAUT
2-2
MANY HOT, HUMID MILES TO THE SOUTH...
HAIE! IT'S THE GIANT! GENERAL ZAKAR'LL LOVE THIS!
YEAH, AND MAYBE HE'LL LAY OFF US FOR AWHILE!
OKAY, YOU'VE GOT HIM INSIDE YOUR PRISON FARM, CAPTAIN...
...WHEN DO I GET THE REST OF WHAT YOU OWE ME?
SOON, EMER. VERY SOON.
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WITHIN THE PRISON FARM...
TOO BAD WE HAVE NO CELLS FOR A MAN OF YOUR SIZE, TORBIN...
...BUT YOU'LL ONLY BE HERE UNTIL YOUR REUNION WITH ZAKAR!
I OUGHT TO GET EXTRA DOUGH, FOR DELIVERING THE GIANT TO YOU!
I'M SURE THE GENERAL HAS THOUGHT A GOOD DEAL ABOUT WHAT YOU DESERVE, EMER.
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OKAY, HERE I AM, GENERAL ZAKAR...
...WHERE IN BLAZES ARE YOU?
YOU'VE DONE ME A GREAT SERVICE, EMER.
...GREATER THEN YOU PROBABLY REALIZE.
NOW YOU'LL HAVE A SUITABLE REWARD.
KANE GOUAUT
2-8

STAR HAWKS
by Ron Goulart & Gil Kane

EVERYTHING I TOLD YOU WAS TRUE, ZAKAR!
YOU CAUGHT TORBIN... AND YOU ALMOST GOT ZERA, TOO!
YES, YOU DID A VERY GOOD JOB OF BETRAYING YOUR FRIENDS, EMER.
KANE + GOULART
SO PAY ME!
THEN WE CAN TALK ABOUT ME DOING MORE JOBS FOR YOU.
ANYONE WHO'D SELL OUT HIS FRIENDS...
MIGHT SELL ME OUT ONE DAY!
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NOW BRING TORBIN TO ME.

IN THE MOUNTAINS OF EMPIRE 13...
WE JUST LEARNED WHERE TORBIN IS... THE PRISON FARM!
THEY'LL KILL HIM THERE!
YOU'RE TO BLAME FOR THIS, REX!
KANE + GOULART 2-5

WHOA, NOW, ZERA... LET'S CONCENTRATE ON GETTING HIM FREE.
WE HAVEN'T THE FORCES FOR THAT! IT'S IMPOSSIBLE!
WHILE ELSE-WHERE...
I TOLD YOU, YOU COULDN'T FIX THE SKYCAR! NOW HOW'M I GOING TO GET TO REX?
FIRST, AGENT CHAVEZ, WE'LL FILL OUT FORMS 4606 AND 570A...
...THEN WE'LL RETURN TO THE MOOSEGOW FOR YOUR NEW SKYCAR.
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ZAM! MORE BLASTED DELAYS!
RELAX, DIMPLES! DON'T GET YOUR GEARS IN AN UPROAR!

The Menomonee Falls Gazette

IN THE HOOBSGOW, ORBITING THE PLANET ESMERALDA...
TSK TSK!
TSK TSK!
AUNT JENNY, PLEASE STOP MAKING THOSE DISAPPROVING SOUNDS.
LANE KUART
2-6
LAND SAKES, ALICE K., I'M NOT DISAPPROVING...
...IT'S JUST THAT MY...TSK, TSK...FLOPPY DISK IS A MITE TOO FLOPPY.
WHY NOT TROT DOWN TO THERAPY WHERE THEY NEED YOU?
I SEE YOU'RE REVIEWING THE CASE JAXAN AND CHAVEZ ARE WORKING ON DOWN IN EMPIRE 13.
HE'S NOT EXACTLY CAVORTING
I TRULY GET THE WIMWAMS WHEN I THINK OF REX JAXAN CAVORTING WITH THAT HUSSY!
YOU HAVEN'T HEARD A WORD FROM HIM IN DAYS, CHILD.
NO, BUT HE MAY...
HE'S CAVORTING!
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AGENTS JAXAN AND CHAVEZ ARE OUT TO LOCATE AN ILLEGAL WEAPONS LAB, AUNT JENNY..
...BECAUSE OF THE POLITICAL SITUATION IN EMPIRE 13 THEY HAVE TO WORK WITH THE REBELS
GLORYOSKY, IF REX JAXAN WERE MY SWAIN I WOULDN'T WANT HIM HANGING 'ROUND WITH SUCH A KNOCKOUT OF A REBEL GIRL!
REX IS JUST ONE OF HUNDREDS OF STAR HAWK AGENTS I COMMAND.
YOU CAN'T FOOL A WISE OLD ROBOT, ALICE K., YOU'RE SWEET ON HIM!
YOU'D BEST GET BACK TO THE THERAPY WING
LAW ME, AND THAT CHAVEZ IS EVEN MORE...
...I WONDER WHAT HE'S UP TO
HOY! I'M UP TO HERE IN RED TAPE!
LANE KUART
2-7
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STAR HAWKS
by Ron Goulart & Gil Kane

GOODNESS ME, CHAVEZ, WHAT YOU NEED IS A NICE WEDGE OF HOT APPLE PIE!
I NEED A NEW SKYCAR DARN QUICK!
KANE GOULART 2-8
I JUST BAKED THE PIE
EVEN SO
IN FACT I BAKED NINETY-SEVEN OF THE THINGS...
...I REALLY SUSPECT THEY'VE MIXED SOME OF MY PROGRAMS WITH THE GALLEY CHEF'S
I LANGUISH IN THE STEAMING JUNGLES FOR A WEEK WHILE OUR SKYCAR DOESN'T GET FIXED!
HOLD ON, CHAVEZ. WE'VE GOT A COUPLE OF FRESH PROBLEMS.
AND REX IS WAITING FOR ME SOMEWHERE IN EMPIRE 13!
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FIRST OFF, EMPIRE 13 HAS CUT OFF ALL DIPLOMATIC RELATIONS WITH US.
HOY, AND WHAT'S THE SECOND PROBLEM, ALICE K.?
REX HASN'T CONTACTED US SINCE HE LEFT YOU!

REX MAY BE IN TROUBLE DOWN IN EMPIRE 13.
...BUT THE STAR HAWKS CAN NO LONGER WORK OPENLY IN THAT DICTATORSHIP!
I'VE GOT TO GO BACK!
KANE GOULART 2-9
DARN RIGHT YOU DO, CHAVEZ!
YOU'LL WORK UNDERCOVER.
GOOD! I'VE HAD LOTS OF EXPERIENCE BEING SHY.
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I'M ASSIGNING YOU A PARTNER, ONE WHO KNOWS THAT AREA
HOY, NOT SNIFFER AGAIN! THAT MECHANICAL MUTT IS...
NO, AGENT COYNE WILL ASSIST YOU
TAMMANY COYNE?
SHE'S A... SHE'S A GIRL!
SURELY YOU DON'T HARBOR THE OUTMODED NOTION A WOMAN ISN'T YOUR EQUAL?
NOPE, NOT AT ALL, ALICE K.
...ONLY THE NOTION GIRLS ARE MORE FUN THAN ROBOTS!

The Menomonee Falls Gazette

EMPIRE 13. THE PRISON FARM...
I HEAR TORBIN HASN'T EVEN TRIED TO ESCAPE.
AW, HE'S TOO OLD... LOST HIS NERVE!
NO, IT'S BECAUSE GENERAL ZAKAR IS HERE.
WHY SHOULD THAT MAKE THE GIANT ACT THIS WAY?
YOU'RE FORGETTING WHO ZAKAR REALLY IS!
WHILE IN THE REBEL CAMP...
DID YOU GET THEM, SHATTERBOX?
REX, MY LAD, I ALWAYS PROCURE WHAT I SET OUT TO PROCURE!
KANE GUIDANCE 2-10
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YOU SEE UNFOLDING BEFORE YOU DETAILED PLANS OF THE ENTIRE PRISON FARM LAYOUT
THESE WON'T HELP US RESCUE TORBIN!
WE SIMPLY DON'T HAVE ENOUGH PEOPLE TO RAID THE PLACE!
THERE'S SOMETHING BETTER THAN FORCE AND SUPERIOR NUMBERS, ZERA...
...AND THAT IS CUNNING!

UP IN THE HOOSEGOW CHAVEZ CALLS ON HIS NEW TEMPORARY PARTNER...
AH, SOUND IN MIND AND BODY...
...NOT TO MENTION VERY NIFTY-LOOKING!
AGENT COYNE, ALLOW ME TO INTRO...
KANE GUIDANCE 2-11
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ZAM!
HOY, TAMMANY, I'M ON YOUR SIDE!
YES, I KNOW, MR. CHAVEZ, BUT I'VE HEARD ABOUT YOU...
...AND I WANTED TO PUT OUR RELATIONSHIP ON THE PROPER LEVEL FROM THE START.

STAR HAWKS
by Ron Goulart & Gil Kane

AT THE REBEL CAMP THE RESCUE OF THE GIANT TORBIN IS BEING WORKED OUT...
BEFORE I BECAME A REBEL I PLANNED SOME OF THE MOST AUDACIOUS CONS AND SCHEMES ON THIS PLANET...
...AND THIS TIME AROUND I'LL HAVE YOUNG REX CONTRIBUTING A HELPFUL NOTION OR TWO!
OH? IF IT HADN'T BEEN FOR HIM, TORBIN WOULDN'T HAVE BEEN CAPTURED AT ALL!
AND IN THE ORBITING HOOSEGOW...
NO DOUBT ABOUT IT, THIS UNDER-COVER WORK DETRACTS FROM MY OVERALL CHARM
NOW TO MEET TAMMY!
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ABOUT READY TO EMBARK, TAMMY?
ZAM!
KANE GOULART 2-12
HOY, IT'S ME! CLEVERLY DISGUISED!
OH, I'M AWARE OF THAT, MR. CHAVEZ...
...THIS IS MY WAY OF REMINDING YOU THAT YOU'RE NEVER TO TOUCH MY BODY!

IN THE REBEL CAMP...
HEY, WAIT A SEC, ZERA... WE HAVE TO TALK!
KANE GOULART 2-13
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NO! THERE'S NO NEED, REX... NONE AT ALL
I THOUGHT YOU COULD HELP, I WAS WRONG!
LISTEN, I'VE HAD ALL THE NASTY BEHAVIOR FROM YOU I NEED!
I SAVED YOUR LIFE BACK IN THE CAVERNS, AND I'M DARNED IF I FEEL GUILTY ABOUT IT!
TORBIN GOT CAUGHT, BUT THAT WAS THE CHANCE HE WANTED TO TAKE!
LET'S HAVE A TRUCE AND CONCENTRATE ON SPRINGING HIM.
I'M SORRY... BUT I'VE BEEN VERY UNEASY
THERE'S SOMETHING VERY IMPORTANT I HAVEN'T TOLD YOU!

The Menomonee Falls Gazette

AT THE PRISON FARM...
PUTTING TORBIN IN CHAINS ISN'T A SMART MOVE.
I AGREE, BUT I'M NOT ABOUT TO TELL ZAKAR!
HE'S STILL POPULAR WITH A LOT OF PEOPLE!
KANE GOULET 2-14
I CAN'T EXPRESS TO YOU HOW MUCH I'VE YEARNED FOR THIS MOMENT...
...FATHER!
AND AS USUAL YOU'VE NOTHING BUT SILENCE FOR YOUR ONLY SON!
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WHAT HAPPENED TO YOU WAS NOT MY FAULT, ZAKAR...
...AND WHAT YOU ARE NOW IS BECAUSE OF OTHERS!
BUT IT WAS YOU, DEAR FATHER, WHO URGED ME TO FIGHT ON YOUR SIDE FOR THE OLD REGIME!
...YOU WHO LEFT ME TO DIE AFTER I WAS SO TERRIBLY INJURED!
KANE GOULET 2-15
YOU KNOW THAT'S NOT TRUE
I KNOW IT WAS THE NEW REGIME THAT PATCHED ME UP, GAVE ME WHATEVER LIFE I NOW HAVE!
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NOW I RULE THIS ENTIRE EMPIRE...
...WHILE YOU ARE MERELY ONE MORE POLITICAL PRISONER!
LET ME SHOW YOU WHAT I HAVE PLANNED FOR YOU...

STAR HAWKS
by Ron Goulart & Gil Kane

YOUR FRIEND ZERA WOULD BE QUITE INTERESTED IN THIS.
WHAT IS IT YOU FONDLY CALL HER? "LITTLE ONE", ISN'T IT?
WELL, DEAR FATHER, HERE IS THE HIDDEN LAB YOU AND YOUR LITTLE ONE HAVE BEEN SEARCHING FOR!
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NEVER SUSPECTED IT WAS BENEATH THE PRISON FARM, DID YOU?
MAKING THE SORT OF WEAPONS OLD FOOLS LIKE YOU FROWN ON!
KANE GOULART
2-16

VERY IMPRESSIVE, ZAKAR, AND VERY WRONG!
THANK YOU FOR THE COMPLIMENT, FATHER.
NOW HERE'S AN INTERESTING WEAPON...
...THE DUSTER GUN YOU'VE BEEN SEEKING!
YOU PROBABLY INTENDED TO USE IT AGAINST ME...
KANE GOULART
2-17
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INSTEAD WE'LL BE USING IT FOR YOUR EXECUTION!

The Menomonee Falls Gazette

YOHO! THE LATEST INTELLIGENCE FROM THE PRISON FARM IS FAR FROM HEARTWARMING...
...GENERAL ZAKAR INTENDS TO EXECUTE TORBIN!
I TOLD YOU, REX, THAT ZAKAR HATES HIM!
YES, AND THE GENERAL HAS LAVISH PLANS, KIDDIES...
KANE & GOLDMAN
2-18
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IT'S GOING TO BE A FULL-SCALE PUBLIC EXECUTION...
A PUBLIC EXECUTION...
THAT'S HOW WE'LL SAVE TORBIN!

WELL, OUR SKYCAR'S STASHED IN THE WOODS SAFELY CAMOUFLAGED, AND SO AM I...
NOW, LET'S FIND SOME TRACE OF REX.
I GREW UP IN THIS TERRITORY, MR. CHAVEZ...
...WE'VE GOT TO BE DARN CAUTIOUS!

FEAR NOT, TAMMANY. I'M THE SOUL OF TACT, SUBTLETY AND SLYNESS...
IN FACT, I... OOOPS!
AR! WHAT'S THE IDEAR OF SPILLING ME ALE, YOU POMMIE TWIT!
BUMP!
EXCUSE IT, I WAS OGLING YON...
AR! DON'T GIVE ME NO LIP!
KANE & GOLDMAN
2-19
TACT.
SUBTLETY.
SLYNESS.
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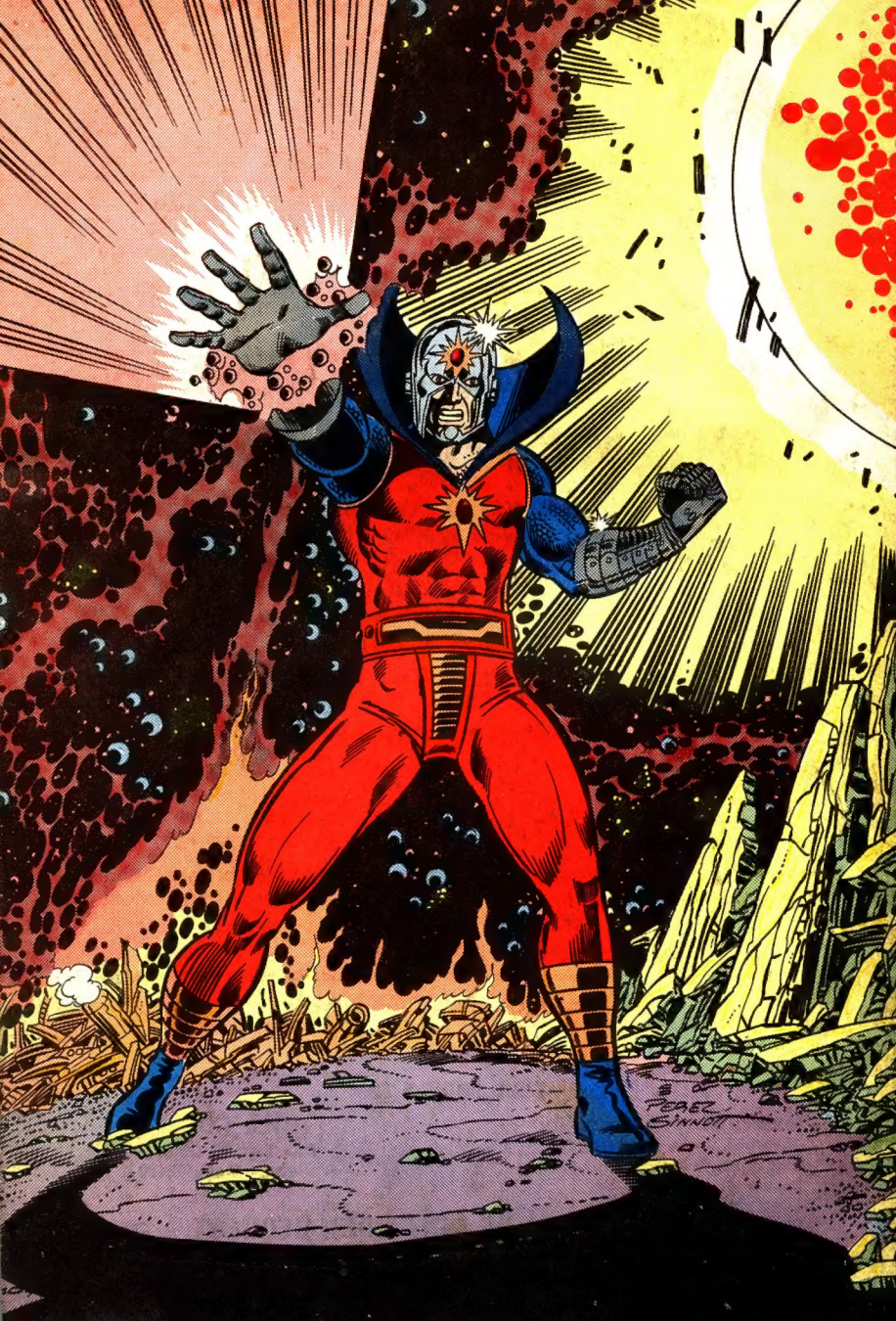
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